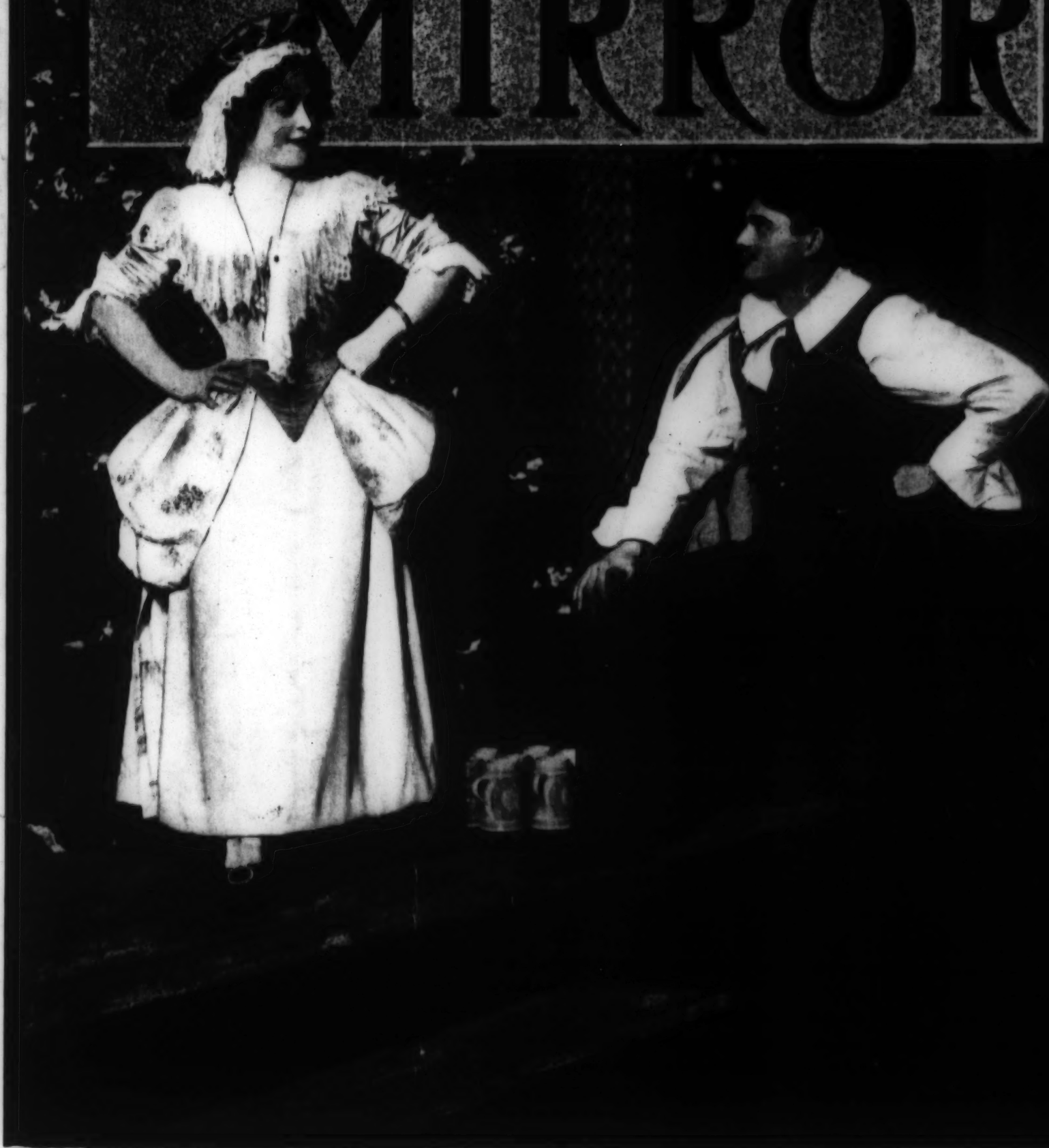


THE NEW YORK DRAMATIC MIRROR



Hall, N. Y.

Lulu Glaser

Thomas Richards

FROM "THE GIRL AND THE KAISER" AT THE HERALD SQUARE

Chris'l protests that Földessey is not devoted to herself alone and refuses to allow him to enter the cottage



PHOTO BY WHITE

SCENE FROM "THE NEST EGG"



PHOTO BY HALL

SNAKE DANCERS, "BALLET OF NIAGARA" HIPPODROME.



PHOTO BY MUFFETT

JANE COWL IN "THE GAMBLERS."



PHOTO BY WHITE

EMMA DUNN AND MARION CHAPMAN IN "MOTHER"



LOIS CLARK AND ROBERT McWADE JR. IN "THE COUNTRY BOY"

PHOTO BY WHITE

SOME OF THE SEASON'S OFFERINGS IN NEW YORK

The New York Dramatic Mirror

VOLUME LXIV

NEW YORK, WEDNESDAY, DECEMBER 7, 1910

No. 5178

The Imitative Spirit

A STOCK COMPANY MANAGER recently desired a play embodying the main characteristics of two plays successfully running in New York theatres, and commissioned a young dramatist to write such a play. The manager explained that he could not wait upon the indefinite time at which one or both of the successful plays, having exhausted their first possibilities in New York and other cities, would be available for the stock companies.

This may have been the manager's reason for desiring a play on the lines of the plays whose success had stirred him to such an unusual expedient, but his action illustrates that imitative impulse which has characterized management so long that it has become something like "second nature."

In fact, this has been one of the drawbacks of the theatre in times past. A manager could hardly launch a play a few years ago before imitations would spring up on the boards. No matter what the character of the offering might be, its first token of success was the signal for newcomers in the same field. Even isolated effects that appealed were simulated or duplicated. The case of the railroad scene in *Under the Gaslight*, AUGUSTIN DALY's old melodrama, will suffice for citation. This effect was imitated and the courts, after years of litigation, decided property right and punished its theft.

Nowadays imitation is less notable for two reasons. Managers—or many managers, for there are managers who would now scorn to adopt others' ideas—may have the old impulse, for it seems to be in the nature of the business, but the development of the modern drama into a multitude of forms confuses any literal attempt to copy or counterfeit, and the law punishes even a colorable imitation. Recent decisions by the courts, in fact, show that one who would profit from ideas original with another in a play, or who would even transfer the ideas or theme of a story into a play without the originator's consent, may suffer an exemplary punishment.

It is probable that to this long-practiced habit of imitation in the theatre may be traced the notion still prevalent with some managers that the public at one period desires such or such a class of plays, while at another time it will reject the special class and demand another. Thus it is heard at one time that the public desires serious plays, and at another time that the public is anxious for comedy; that while this year the public may applaud romantic drama, another year it will have none of it.

In recent years, as to-day it also happens, there have been and are many problem plays; dramas dealing with this or that phase of social life or human conduct, written in all languages and appealing to all peoples. There is some indication that the public is weary of plays of this class which are abortive or ill-digested—plays by younger writers who follow the impulse that ISEN originated and that lesser but still great dramatists have magnified by works which will live, yet who are still so unpracticed in their trade or so superficial in their observation and their reasoning that they can create but a moment's sensation. But the greater plays of this class still command public attention and will continue to hold it. And there is no specific season or period for plays of any type, if the classics are excepted. Even the classics, nobly planned and ably executed in interpretation, will have a public as long as great poetry and drama call the studious and imaginative mind. As to other plays—modern drama of any sort that is worth while either as pure amusement or a medium for thought—the best of them will always appeal. There is no special day, week, year or decade for this or that type—drama, comedy, farce, romance or tragedy. Good plays of any type have all seasons for their own.

The Sign of the Billy

IT MAY BE that there is more of advertisement than of moral propaganda in the new excitement over the operatic version of *Salome*.

Last week the newspapers were full of the Chicago phase of this matter. The chief of police of that city was said not only to have forbidden repetition of the opera, but he was quoted at some length in defense of his action. He compared the dance of the actress who sang the role of *Salome* to "a cat wallowing in a catnip patch." The further remarks attributed to him were characteristic of a policeman as a censor, if they were not per-

tinent: "The show isn't even high class. I wouldn't call it immoral; it isn't high class enough to be called immoral," and he clinched his statement with this: "If this same show was produced on Halstead Street people would have thought it cheap."

Later came a statement from MARY GARDEN, whose expression of the role has led to all the pother about it. She had replied to the chief of police in kind, but later had seen a new light. She has finally determined that the chief of police had nothing to do with the suppression of *Salome*, and that its untimely taking off in Chicago was due either to the squeamishness of one or more of the operatic directors or to some element of operatic politics which is not named. Operatic politics has much to do, by the way, with human envy and artistic jealousy.

One thing stands out prominently in this controversy, however. The chief of police of Chicago was at first credited with the stopping of *Salome*, and there was no hint or suggestion that he lacked power to stop it. In fact this policeman can stop any performance in that city in his discretion, it seems, after he has viewed it to determine as to its morality. And it appears from the comments attributed to him in the *Salome* matter that he sets himself up as a judge of art as well as a dictator as to the virtues.

Chicago is a metropolitan centre second only to New York on this continent. It is the seat of imposing institutions of art and learning, and the home of a throng of persons who make those institutions homogeneous. These persons, in common with the world at large, must highly esteem such a public guardianship as that embodied in the Chicago chief of police. It is gratifying to find an official who can supplement the discovery of a gun under a coat-tail or the recognition of a confidence man at sight, with authoritative rulings upon music or dramatic offerings, whether at the Auditorium or on Halstead Street.

The Art of Oral Expression

AN ERRONEOUS DISTINCTION is sometimes made as between the right reading of lines by an actor and "elocution." The *Boston Post*, commenting upon the death of GEORGE RIDDLE, calls him "the last distinguished representative of an art which held the foremost place in this country during the period which the older generation recalls." And the *Post* says that this was "the art of reading, of elocution, as distinguished from that of oratory or dramatic personation upon the theatrical stage."

The *Post*, elaborating its idea, names WEBSTER, CALHOUN, WENDELL PHILLIPS, and CHARLES SUMNER among the old orators, and adds WILLIAM JENNINGS BRYAN as a modern example of those finished speakers who swayed the multitude with the glamour of talk, and adverts to another class thus:

In the impersonation of the creations of others, the genius of FORREST, of the *Booths*, is a cherished tradition, with others whose names are inscribed upon the memorial list of the American stage. And then came the reading by authors of their own works. THACKERAY was the first notable in this series, and his was a personal reception. CHARLES DICKENS, on his two visits here as a reader, won admiration as a vivid impersonator of the characters of his fiction. In evening dress upon the lecture platform he evoked and made almost real to the vision the personalities of the figures in his tales, ranging from BILL SYKES to CHADBRAND in marvelous variety.

There really is no difference that could be established as the *Post* points it between the right exercise of the verbal part of the actor's art and what is called "elocution." It is because elocution has been abused by pretenders in various fields of verbal expression that it has come to be regarded as something stilted and artificial. It means really the art of correct intonation, inflection and gesture; effective diction; in fact, a proper and telling oral delivery that signifies eloquence itself. In the theatre it has largely passed, with the drama in which it was essential. A FORREST was a master of it, but some of his imitators who came later—subordinates of his own time, who after his death themselves posed as masters—illustrated the difference between the real thing and the artificial. With them mere rant and bluster passed for a force that had meanings, and in them and others who imagined that mere sound and fury meant emotional power, elocution was damned to common intelligence. DICKENS in readings from his own works described attributes as an actor that he had actually shown on the amateur stage. His was that elocution which every great actor employs in the illustration of character—an art which mere orators never monopolized and simple "readers" but elementally employ.

THE NEW YORK DRAMATIC MIRROR

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NEW YORK, ... DECEMBER 7, 1910

The Usher



The vastness of New York's theatrical interests—meaning not merely the commercial concerns of the theatre, but the diversity of taste in the city's multitude—is suggested by the premieres of Monday night, any one of which a few years ago would have served as the dramatic sensation of a week.

Bernhardt's advent, the production of Mary Magdalene, a new play by Maeterlinck at the New Theatre, and the beginning of their annual engagement in New York by E. H. Sothern and Julia Marlowe with an elaborate production of Shakespeare's Macbeth, with minor productions following, to say nothing of the thirty odd other plays running at first-class theatres and the reign of opera, or the dozen or more of offerings at other than dramatic theatres, and the unnumbered places where motion pictures thrive, mark the city as the foremost centre of amusement in the world.

London, with its far greater population, makes no such showing, while the other European capitals fall into comparative insignificance when the number and diversity of offerings is considered, if they do not even in the test which quality implies.

From a native viewpoint, perhaps, the production of Macbeth affords a prime element of interest. It proves the progressive courage and admirable ambition of two highly esteemed American players, and sets reviewers to the work of research, which in these days purges the young mind of contempt for the old and qualifies ideas as to contemporary supremacy in all theatrical things.

In these days custom does not stale such plays as Macbeth, and the occasional revival of this great tragedy brings forward again some notion of the gigantic dramatic personalities that in older times thrilled the public by its means.

No doubt many of the traditions as to this play are revived with it in the hands of new ambition, but traditions are not insisted upon in the theatre as once they were as to Shakespeare.

It is recorded of Mrs. Siddons that she bearded

her management and fought the opposition of all her actor intimates when, rehearsing for her first appearance as Lady Macbeth, she set down the candle to imitate the washing of her hands in the sleep-walking scene. This bit of "business" was original with her, and has been effective since; but Mrs. Pritchard, sometime Garrick's partner in the play—even a greater Lady Macbeth than Mrs. Siddons, if the records are to be believed—did no such thing, nor did her predecessors in the part, and therefore it was regarded as against all the unwritten laws of the stage.

At the last moment, it is recorded, before her appearance, the manager of Drury Lane visited Mrs. Siddons in her dressing-room, after repeated arguments against her proposed innovation, to plead again with her to refrain from such a violation of the traditions. But she was adamant. And her bit of "business" with her hands was tremendously effective. The great audience, itself inured to histrionic habit, sat in amazement for a moment at the novelty, and then rewarded it with a great burst of applause. Genius had again triumphed over custom.

An alleged saying of Charlotte Cushman's, that "Macbeth was the ancestor of all the Bowery ruffians," has been handed down and retailed on occasion as a brilliant remark.

It is inconceivable that a woman of Charlotte Cushman's great intelligence could have said this of such a character as that of Macbeth, who with all his ultimate brutality had an essentially great and introspective mind, as the psychologists of this day and the metaphysicians of her own time well knew.

The saying has no doubt been perverted from its original purpose and application. Probably Miss Cushman did say that some actor of the old Bowery Theatre days played Macbeth as though he were the ancestor of all the Bowery ruffians.

George Riddle, the veteran actor whose death was recorded last week, was an elocutionist in the best sense of the word.

All good actors should be—and must be—good elocutionists, for elocution means nothing more nor less than proper and effective delivery of speech.

In 1878, while instructor in elocution at Harvard, Mr. Riddle played the title role in the famous performance of Oedipus Tyrannus, at Sanders Theatre, the first of such presentations of Greek in America.

Several men who have since attained eminence were in the cast, including former Governor Curtis Guild, Jr., Sir Henry Norman, author and traveller, Leonard Eckstein Opdycke, Gardiner M. Lane, president of the Boston Museum of Fine Arts, Owen Wister, and Evert Jansen Wendell.

When Mr. Riddle began professional work as walking gentleman in the Boston Museum Stock company he was much elated, and an object of envy to other aspirants for dramatic fame. According to his diary, he one day met Richard Mansfield on the steps of the Museum, and Mansfield informed him that he wished that he had such a good chance. Then Mr. Riddle had this comment jotted down: "I wonder if Dick Mansfield wants to go on the stage. I met another fellow who said he envied me my Museum engagement—N. C. Goodwin, who, I hear, is a marvellous mimic."

The Rev. Frederick Lynch, who preached in the Pilgrim Club on the stage the other night, touched extremes, yet adhered to truth.

He held that the drama in itself is the most inherently noble and universal expression of all literature, not an original thought, but an idea that cannot be heard on all clergymen's tongues.

And he said there is no reason why a theatre should be an object of condemnation any more than a book because it is a book.

What he advocated is an encouragement of the good in drama and a discouragement of the bad, and this can be done most effectively by attending good plays and keeping away from the other sort.

"The reason you cannot elevate the stage," declared this clergyman, "is that great crowds of respectable people, Christian people, church people, swarm to degenerate, lewd and vulgar plays."

What, then, is the influence of the average clergyman upon his flock?

"We hope," remarks the Rochester Herald, "that dramatic art will in the course of time become responsive to the idea that the verities should be maintained in stage illusion. A character who suffers mimic death in an impassioned scene has no business responding to a curtain call. We do not like to say what we think of those who demand it."

Truly a worthy hope. And, by the way, a pertinent reflection upon the unthinking who applaud.

PERSONAL



Bangs, N. Y.

AUSTIN.—In The Arrow Maker, Mrs. Mary Hunter Austin's new play, which will have its premiere at the New Theatre soon, New York will see the most American of all American plays yet produced. The characters in Mrs. Austin's play are all Indians. Many American plays have used Indian characters, but never before, so far as can be learned, have Indians figured in drama without the presence of other nationalities and races. How the contrast, so necessary in drama, will be effected, will be an interesting problem, which the New Theatre with its usual resourcefulness will be expected to solve. The play is Mrs. Austin's first dramatic attempt, although as a magazine writer and novelist she is widely known. Mrs. Austin was born in Illinois of French and English stock, but after her marriage moved to California, where she became interested in her neighbors, the Indians. Owing to family disapproval of the stage she was forced to repress her instinct for dramatic writing, and devoted herself to magazine work. Her ambition to become a playwright, however, could not be crushed. It finally asserted itself in The Arrow Maker, a play dealing with the people who for many years were her only servants and sometimes her only neighbors.

FARNUM.—It will be of interest to the matinee girls to hear that Dustin Farnum will soon appear in a new production in which he will play another romantic lover role, wearing the picturesque slouch hat, knotted handkerchief and flannel shirt, in which Western lovers on the stage so charm their maiden admirers. The play is to be a dramatization of Edwin Milton Royle's "The Silent Call." For a year and a half, till Nov. 19 last, Mr. Farnum toured in Cameo Kirby. Previous to this he played The Squaw Man, following William Faversham in this famous Royle play, which brings us back to his greatest success, The Virginian.

STEVENS.—Emily Stevens, Mrs. Fiske's talented niece, who last season did such notable work with George Arliss in Septimus, will have the leading woman's role in The Boss, the new Edward Sheldon play in which W. A. Brady is to star Holbrook Blinn.

CHEVALIER.—Albert Chevalier became an American dramatic star last night at the Hackett Theatre in Daddy Dupard. He had already been known on this side as a vaudeville star, playing many variety house engagements, the most noted of which occurred in 1906, when he toured the country with Yvette Gilbert. Mr. Chevalier in the play sings a few of his songs, including "The Workhouse Man," "Wot vur do 'ee luv di?" and "Right as Ninepence."

LOFTUS.—From London comes the news that Cecilia Loftus became the mother of a baby boy Dec. 1. Miss Loftus is the famous English impersonator. Her last appearance in the states was in vaudeville under the management of William Morris. Miss Loftus is the daughter of Marie Loftus, a one-time English vaudeville player, and made her stage debut in the variety halls. She has done some excellent work in the legitimate field, having been leading lady for E. H. Sothern and Henry Irving, besides starring on her own account in Zangwill's play, The Serio-Comic Governess. She married Dr. A. H. Waterman, of Chicago, on June 9, 1900.

DUNN.—Emma Dunn, on whom the burden of Jules Eckert Goodman's play, Mother, fell, and whose superb handling of the title role has placed her in the front rank of Broadway players, left the cast of Mother Saturday night. Her long engagement of one year and a half in the role has so sapped her strength that she feels the need of a long rest. When she returns to the stage she will appear in a younger and lighter part.

The MATINEE GIRL

SARAH BERNHARDT said once upon a time, on the occasion of one of her every five-year visits, that the greatest need of an actress is charm. She has never revised that opinion. She is herself a magnificent example of it.

Our famous French visitor did not define the quality. She was content with knowing she possessed it, and seeing in each new acquaintance an object of its power. The Bernhardt charm is as powerful as the mightiest engine of war, mowing them down as completely, but with the pleasant difference that in the Bernhardt instance the victims are willing. None is proof against it, not even the critic-interviewer who, when not admitted to her presence on one of her previous visits, because she had not been notified of his arrival, declared war upon her. Eventually he met her and was conquered. Now he asserts in print he loves her. Answer, charm.

A Knickerbocker beau, being puzzled by the magic quality of charm asked his friends to inscribe in a book he prepared for that wise purpose, definitions of it. One of those friends, bearing the scars of the exercise of many charms, made brief answer: "Charm is h—l."

It wouldn't be quite true nor fair to make that summary of the personal power of Bernhardt. When we come within the circle of the might of it we are conscious that it flashes from eyes bright and clear and happy as a child's, that it reaches us from flexible lips that smile always. We know that she communicates a compelling sense of the joy of life. We ask ourselves whether the secret of charm is a profound capacity for enjoyment, an epicurean sense of the pleasures, great or little, of life. We know that she seems to utter by each act of hers Huxley's latest words: "I have warmed both hands at the fire of life." At any rate we learn from Bernhardt, as from no other, that to possess charm is to conquer.

The consideration of charm leads us to May Irwin, and the conclusion that Miss Irwin wouldn't be so fluffily and yellowily pleasing if she had not learned and never forgotten the art of play. Since the two appearances daily days at Tony Pastor's when she was dramatically not brought up, but Topaylike "just grewed" on the old Fourteenth Street playhouse stage, and the late manager insisted upon but one report from her, that she had counted at least twenty-five squirrels in the park that morning, America's funniest woman has consistently played with the Thousand Islands, first tenting there, then rearing an old-fashioned farm-house, then a castle-like home on her own sixteen-acre island, played with skillet and cakepans and egg beater until she evolved into one of the best cooks in the United States, played latterly with chickens.

Concerning the chickens I flagrantly reveal a secret. The one canker worm of jealousy in her soul is for Georgie Caine. Apparently the actresses are the warmest friends. Really the dreams of each are disturbed by fears of the other. This because last year they met at Scotch Hills and severally purchased a pair of black Orping chickens. The chickens multiplied on Irwin Island. They also multiplied at Miss Caine's farm on Long Island. The progeny of the original pairs have been as carefully fed and groomed and manicured, their bills have been as pridefully and conscientiously polished, in the poultry kingdom on the north of New York as on the Southern border. Both broods will be exhibited at the chicken show at the Madison Square Garden in the New Year.

If you meet Miss Irwin with an unusual frown on her smooth brow she will tell you that she is not worrying lest she will forget somebody on Christmas, but because Georgie Caine is the only exhibitor of chickens of whom she is really afraid.

Have you seen the family party at Collier's Theatre? It's well worth the price of a box, even though there were not so many juicy Collier, or are they Selwyn, lines in the play I'll Be Hanged if I Do.

William Collier, in his fine old form, replies to the observation: "There are few good husbands running around loose, but there are a lot of them running around tight," with his usual gravity.

"Look at the little fellow. Not a smile on his face. He's just like the old man," whispered a basso behind me.

It was a good characterization of the ten-year old lad with the smooth dark hair, like his father's, and the large dark eyes and pouting lips of his mother, who plays three scenes with his father, showing the careful Collier coaching, and a spontaneity and intelligence of his own.

William Collier, Jr.'s, speech falls clear and clean from his lips as new coins from the mint. His big eyes reflect unusual intelligence. A grown up sardonic humor wreaths round the childish mouth when it parts, showing the absence of a tooth to say: "Five dollars? I'd do anything for that." The little actor's stepmother, Mrs. Collier II, is part of the Collier



MAY IRWIN

As She First Appeared at Tony Pastor's Theatre

quartette, and Helena Collier Garrick, the star's sister, gives a further family feeling to the farce.

"I have never seen a French maid so well played in this country," remarked the hardened theatregoer. We searched the long programme of Two Women and all said "Ah," for after the "Celeste, Jeannine's maid" appeared "Madame Andree Corday."

We didn't find in the programme a name that gave account for one, the most persistently haunting bits in Mrs. Leslie Carter's new, and Florence Roberts' former play. It is a sketch of a new dancer in the ballet, a baby-faced girl in a gown of white, who goes to the Bal Tabarin for the first time and who receives from Jeannine, the experienced, the warning:

"You've been drinking champagne, don't. And be careful about old Limac."

Obviously the baby faced girl from the country does neither, for in the second act she, with a motor party from Paris, visits a cottage in the country which she sneers at as a "hole" and Jeannine, looking sadly at the rouge on the infant features, and the garish cerise gown that has succeeded the simple white country frock, cries:

"Six weeks in Paris have done this for you."

Mabel Taliaferro, whom we last saw publicly in a box on the opening night of her sister Edith's debut as a star in Rebecca of Sunnybrook Farm, is spending the winter studiously in Chicago.

"It would delight you as it does us to see her in her shining little five room apartment, furnished newly throughout. You should see her in an all enveloping blue gingham apron, with a coquettish little dustcap perched atop her fair hair, and a big pair of old gloves—Heavens knows where she got 'em—on her tiny hands, dusting her little rose and gold drawing room, and singing like a lark at heaven's gate. She says that no play was ever such fun as this," writes a Chicagoan. "But we all know, and she knows, that she is only taking a little vacation from the stage to regain her health. She is studying hard, doing quite wonderful things with her voice, with the

piano and with French. When she goes back to the stage she ought to be twice the artist she was before.

"Ada Dwyer is the talk of the town with her wonderful Frisco Kate in 'The Deep Purple,'" says the same good gossip. "She seems to have come into her long deferred own."

Margaret Gordon has returned from the Pacific Coast for two sufficient reasons. One was to make ready to play a part in Chantecler, which part she does not yet know. Miss Adams for the coo, May Blaney for the hen pheasant, Arthur Byron for the dog, and Ernest Lawford as the probable blackbird, being the only members of the company yet actually cast. The other reason, sufficient, too, to Miss Gordon, was to close the famous old hall of hospitality, the Southern home, on West Sixty-ninth Street, near the park. The servants have been generously paid and in most instances new situations found for them. The furniture of the seventeen rooms has been placed in storage. Miss Gordon, with eyes that she admits were wet, handed the key to the new owner and bent her steps hotelward, as will the former owner, Virginia Harned, when she comes to the metropolis.

1910-11 is unkind to the warmed-over failures of former seasons. "The Seventh Daughter" folded her tent and quietly stole back to New York this week. The Seventh Daughter was born in a caul, and "no more cauls for me," said one of the company. The play had been recognized "Vera the Medium" and received indifferently, and the made over Sergeant James, new-named Boots and Saddles, died a second death two weeks after its galvanization.

Since acquiring a new Hibernian maid a popular leading woman threatens to forsake the stage for management and star her discovery as the most natural of the Mrs. Malaprops.

The maid appeared one afternoon with a mongrel fresh graduated from the alley and minus an ear, a fraction of a tail and much of his coat.

"What kind of a dog is that, Ellen?" inquired the leading woman.

"Well, ma'am," was the reply, "he used to be a hound, but he's changing into a collier."

Ellen's thirst for knowledge is prodigious and never ceasing. "Please, ma'am," she said, "there's a fellow props and them sling around here that I'd like to know. Every day or two I hear them chewin' the rag about him. What's his name. O yes! Who the devil is Shakespeare?"

Clara Laughlin, who wrote "Felicity, the Making of a Comedienne," is the author of a new novel soon to appear upon the stands. The theme is the labor struggle, but an incidental hero, the fine figure in a noble tragedy, is an actor, whose portrait may be quickly recognized by the reader who knows his Broadway.

The Century defining its attitude toward the stage, explains why it had published the memoirs of four dramatic artists in forty years of life, says:

"We believe that we are someday to have a golden age of American drama, when the stage, newly inspired to lofty ideals, will take its place among the arts as a source of happiness second only to literature."

W. F. Connor, who is managing Sarah Bernhardt's last visit, is the gentlest mannered man that ever directed stellar fortunes. Madame Bernhardt addresses him as "Mon fils," and the French players declare they are as one large, harmonious family under his government.

But while his eyes and ears are attentive to the wants of his people Mr. Connor sometimes wraps the garment of oblivion about him and refuses to let it be penetrated by any lesser shafts. Down the resounding caverns of the Rialto echoes the story of the season when he, a partner of Liebler & Company, was guiding the Wilton Lackaye Company ship through troubled waters.

He had retired leaving orders that he should not be disturbed unless it was absolutely necessary. A nervous knock on his stateroom door awoke him. The stage manager's agitated voice followed the knock.

"What's the matter?" Mr. Connor's voice was tired.

"Lackaye has put an Englishman's head through the car window."

Mr. Connor thrust another pillow beneath his weary head. "Didn't I tell you not to disturb me unless it was important?"

THE MATINEE GIRL.

Shakespeare, Maeterlinck and Rostand Plays in Competition

Broadway—Macbeth.

Tragedy by William Shakespeare. Produced in six acts and twenty scenes by E. H. Sothern and Julia Marlowe, Dec. 5.

Macbeth	William Harris
Lear	Eric Blind
Gloucester	P. J. Kelly
Edmund	Mr. Sothern
Albany	Sydney Mather
King	Frederick Lewis
Malcolm	John Taylor
Donalbain	Arthur Norton
Macduff	Frederick Roland
Yorick	Ernest Sinclair
Ghost	Eleanor Frailek
First Witch	Paul Roberts
Second Witch	Wendell Morse
Third Witch	Maurice Robinson
Other Officers	Milton Morris
Doctor	Albert S. Howson
Reverend	Thomas Coleman
Justice	Rowland Buckstone
Messenger	Milano Tilden
Barber	Wilton Lord
Porter	Arthur Morris
First Witch	Norah Lamson
Second Witch	Miss Marlowe
Third Witch	Albert S. Howson
First Witch	Malcolm Bradley
Second Witch	Leonore Chippendale
Third Witch	Eleanor Franck
Apparitions	Charlotte Lewis
	William Sumpter

It is fifteen years since any local production of Shakespeare's *Macbeth* comparable with E. H. Sothern and Julia Marlowe's present representation of this great tragedy has been made.

Henry Irving's production at Abbey's Theatre, in 1895, was a magnificent stage achievement. Scenically as well as in histrionic elements it was consonant with the period during which Irving brought Shakespeare to the theatre with a pomp and circumstance before unknown. As the English-speaking stage in a measure owes to this great player, as pioneer, its pictorial marvels and its archaeological verities, so also it owes to him something of that associate ability in acting that marks this epoch of the stage. His was a genius whose light feared no competing flame; and although criticism seemed confusingly at odds in the estimate of his marvelously varied work as an actor, it concurred as to the mastery he revealed as a producer whose scope touched every detail of stage show, and left to the theatre lessons from which it profited beyond immediate comprehension.

The Sothern-Marlowe *Macbeth* bears every token of long and earnest study and infinite planning. It quite evidently is an achievement of long-cherished ambition. In some respects it is more massive and imposing even than the Irving production, which easily might have furnished rich suggestion, as it provided the Sullivan music. Beginning with a more faithful adherence to the text of Shakespeare than is usual, every detail has apparently involved close and discriminating care. The scenery, whether of "drops" that picture momentary places in the swiftly-developing tragedy, or substantial sets which give atmosphere to the scenes of more vital significance, has an illusory power that is notable, carrying the spectator to the half savage Scotland of the period of the play, although no art and no present knowledge, perhaps, can actually picture the land at so remote an age. The costuming, as a whole, has a like seeming in its simulation of the credulity of the time, while the lighting of the stage assists the impression of a distant and rude life, being given to shadows and uncertain revelation except in those scenes where light is necessary to proper effect in the acting, and here it is projected as though from torches and fireplaces or if in exteriors, by the moon.

It is doubtful if on the whole a more handsome or graphic panorama of the tragedy was ever shown. There is a manifest opulence of purpose, infused with artistic impulse and imagination, and there is an extravagance of detail in execution. The music of Mr. Arthur Sullivan, as arranged and directed by Mr. Howson, is of course a relic of the Irving production. In itself it is an achievement suggestive of grand opera along the lines of the tragedy, but it too persistently pervades the play. In and of many of the scenes it is contributory to tragic effect, while here and there it is noisily redundant, if it does not intone a modernity foreign to the occasion.

The most noteworthy innovation is an enlargement of one of the later witches' scenes by supernumerary grave and novelty of effects that to the stricter Shakespearean student would, perhaps, seem to take from this element of the play the weird, mysterious power it embodies. The witches' scenes as Shakespeare limned them are perfect. The first apparition of the creatures of Hecate tone and color the whole tragedy, and any departure from this purpose affects this influence. Yet to the intelligence used to modern stage show the appearance of a ballet following *Macbeth's* final scene with the witches may seem advisable. The scene itself is a triumph of stage management and perspective.

Mr. Sothern, during his early career, through the mediums employed by him as an actor, fixed in the critical mind—if not in the public mind—his aptitudes as a comedian. It is difficult for a player to run counter to fixed ideas, especially where nature herself has assisted in their settlement. As a comedian Mr. Sothern has shone brilliantly also in his later career. But he long ago determined to be a tragedian as well as a comedian, and he has achieved wonders in the circumstances. In no tragic part in which he has appeared

has he failed to command respect, while at times he has challenged admiration. His studiousness, his earnestness as an artist, his technical finesse and resource, have done much. His indomitable spirit, his ambition, and above all his self-suggestion, have evolved something akin to the sacred fire, if not the flame itself. His *Macbeth* is an impersonation which should place him a space nearer the ultimate of his aspiration, if it does not inspire acceptance of all he would mean as the great figure of the Thane. It is too much to expect that he should convincingly describe the complex psychology of the role. That was beyond even Garrick, and Keen, and Forrest, and others who made its stage traditions. And like some others who were esteemed great in the character, Mr. Sothern does not suggest to the eye that dominant warrior whose

Brandished steel,
Which smok'd with bloody execution,
Like valor's minion, carved out his passage.

Yet he presents a personality that grows upon the observer, and on the whole his impersonation commands something more than mere respect. There was an uncertainty in his demeanor on Monday night before the play fairly assumed motion. It might have been due to a natural nervousness. But later he found himself and was more definite. In exterior he developed gradually from the speculative, imaginative soldier to the haggard tyrant who was impelled by evil influence to declare by deeds his own doom. He was successful in denoting *Macbeth's* thrill by the supernatural, his fatalism, and his anxiety to grasp every opportunity to safeguard his position first brought by murder. He was particularly effective in the wonderful soliloquies of the character. In the more terrible scenes he was shaken by hysteria where he should have described a wicked and uncompromising force. This role has possibilities which might appal a histrionic giant.

It has seldom been the lot of playgoers to study two leading actors who more deftly supplement and aid each other than Mr. Sothern and Miss Marlowe do in *Macbeth*. Their ambition quite apparently is joint and solicitous to the single end of artistic effect. No more finely coherent scene of restrained and sinister force could be imagined than their co-operation before the murder of Duncan; and no more effective concert of acting than that of the scene that follows the murder.

These players in this play show sharply differing methods that do not relate to the difference between *Macbeth* and his wife. Mr. Sothern at times suggests that he has absorbed so variously in study of *Macbeth* that he is uncertain in execution. He is full of detail, with fitful doubt as to selection. When he more fully digests his minutiae his impersonation will improve in definiteness of purpose and achievement.

Miss Marlowe presents a consistent study of Lady *Macbeth* and its vitalization. She has worked its best traditions into an agreeing whole, which she adorns with her own grace and individuality. She has practiced her art to good purpose and for pleasing results. She magnifies, as she should, Lady *Macbeth's* strong will, masculinity of design, and absolute devotion to her lord; she pictures her wonderful dissimulation, and gives many notes of her combined power and passion. Her performance is not true in the scene on *Macbeth's* return to his castle, as she tries to stimulate the purpose he hardly dares confess, for she introduces here a shrewish note foreign to the character. And her sleeping scene has not the spectral or apparitional quality that belongs to it. She fails to invest it with that involuntary character natural to somnambulism, and gives it more the aspect of mere madness. On the whole, however, her performance is admirable, and often it thrills.

Where, by the way, shall we look for native actors who have so generous a purpose and who, having that purpose, can do better? The projectors of this *Macbeth* are star actors, if you will, with all the distinctive ambition of their kind. They have reaped richly from the public, yet they sow as lavishly as they reap. The average manager makes no such experiments as this. In fact, the average manager witnessing this production of *Macbeth*, might cry with a louder voice than ever that Shakespeare spells ruin. Yet the Broadway Theatre was filled Monday night with people and echoed with enthusiasm.

That there should be more frequent productions of Shakespeare is made manifest by the unskillful reading of his lines in this production. Even Mr. Sothern and Miss Marlowe now and then—though more rarely, it is admitted—failed to illustrate the wonderful pregnancy of his meanings, while few in the supporting company seemed fully to realize the significance of the words they uttered. False emphasis and erroneous inflection were common. But the players were earnest, for all that.

Mr. Harris in port and appearance was a gracious, courteous, trustful and grateful Duncan, though his reading lacked the virtue of intelligent study; Eric Blind was a graceful and well-spoken Malcolm; Mr. Mather as Banquo was earnest and effective; Mr. Lewis played as Macduff; Mr. Coleman as the bleeding sergeant was too vociferous for his condition.

The stage in several scenes was literally thronged, this assembling of figurants at times adding to the effect in hand and at other times cumbering the dramatic purpose. The banquet scene lost in directness and surety of effect by a confused and confusing company.

Yet on the whole this is a very notable and praiseworthy production of a play that never has been done perfectly and never will be so done.

Globe—Sarah Bernhardt—L'Aiglon.

Drama in five acts, by Edmond Rostand. Produced Dec. 5.

Le Duc de Reichstadt	Madame Sarah Bernhardt
Fiambeau	M. Decour
Metternich	M. Maxudian
Prokesch	M. Denenbourg
General Hartmann	M. Lou Tellen
Dietrichstein	M. Piron
Le Sergeant	M. Canroy
L'Attaché Français	M. Bary
Mormont	M. Dureant
L'Empereur	M. Paviers
Sedinsky	M. Laurent
Genta	M. Coulier
Tiburea	M. Cognat
Lord Cowley	M. Pierrat
Le Tailleur	M. Dieck
Le Docteur	M. Ruben
D'Obenaus	M. Georget
Foresti	M. Adam
Un Montagnard	M. Lufte
Chanteur Tyrolien	M. Kied
Bombelles	M. Letal
Fanny Elsler	Madame Seylor
Marie Louise	Madame Boulanger
Theresa	Madame Duc
Casa Camerata	Madame MacLean
L'Archiduchesse	Madame Desroches
Dame D'Honneur	Madame Thomas
Lady Cowley	Madame Romain
Scarampi	Madame Laurent
Dame D'Honneur	Madame Ringer
Petite Archiduchesse	Madame Petite Bacon

Sarah Bernhardt's reception at the Globe Theatre could have been only a gratification to her and to her friends, although she did not attempt to offer her thanks across the footlights except by gesture. An audience which had been uncommonly restless and loquacious burst into hearty and prolonged applause the instant the actress made her appearance, and after spending a great deal of energy, settled down to attentive silence. Doubtless such events are not unusual for Madame Bernhardt, but no repetition is likely to stale the pleasure and the inspiration derived from the spontaneous and unanimous applause of a crowded theatre. Nor was the response of the audience confined to this entrance. After every dramatic speech by the Duc de Reichstadt, or by his confères, as well as after every curtain, the audience interpolated its enthusiastic approval. At times, it must be regretfully admitted, the good intentions of the spectators betrayed them into noisy demonstration at unnecessary points. The propriety of applause would bear some study, it seems, for superfluous interruptions detract from the dramatic effect unnecessarily. The sincerity and the depth of American admiration for the French actress cannot be questioned, whatever may be said of other aspects of the case.

As Madame Bernhardt first produced *L'Aiglon* in this city a decade ago, there is little for a critic to add to the comment upon the play or the player. Beyond a doubt the query uppermost in the spectators' minds was whether Madame Bernhardt had or had not aged. At least Madame Bernhardt's art has not become feeble with passing years. It must be admitted, however, that the illusion that the unfortunate King of Rome is actually present, never becomes complete until the last act. There are numerous reasons for this. In the first place, one knows thoroughly who is on the stage, and only the most strenuous Christian Science treatment can delude a spectator into deceiving himself on that score. In the second place, difficulties practically insuperable beset the path of every actress who essays a masculine role; tiny gestures or significant poses will intrude by flashes to mar the picture so painstakingly drawn. To be specific, Madame Bernhardt is not a slender youth. Her face is not deceptive. Her voice, of which so much has been written—and justly written—rings with mature resonance, not with youthful freshness. In fact, the sweet cadence of youth is purposely sacrificed to an assumed mannish gruffness that turns only occasionally to a clear, mellow treble.

On the other hand, Madame Bernhardt does all that a mortal can do to counteract the difficulties that lie beyond her control. Here speaks the most remarkable quality of this most remarkable woman. She simulates the agility of youth with amazing success. Although the Duc de Reichstadt enters with an air of pathetic repose that causes one to suspect that it is genuine, little gestures soon show that force is not wanting. He flicks his handkerchief from his pocket with the energy of a boy, or taps the chair with his riding whip. Not once does the actress find it necessary to conserve her strength; she flames up to all the emotional climaxes, except to breaking the mirror. The glass fell at a very gentle tap.

The fortissimo passages were roundly applauded—the lesson in history, the *pas-prisonnier-mais*, the mirror, and the rest. Although they were undeniably effective, they were not so genuinely moving as the quieter scenes of pathos, which went without their need of approval—*Dieu soit ben!* For example, the scene between the Duc and Marie Louise in the first act, and the scene between the Duc and the Emperor in the third act, and finally the superlative death scene. The broken heart, the fallen ambitions, the unappreciated nobility, the discouraged affection, sighed hopelessly in every gentle tone. He was, in truth, the expiation demanded by the past for all the horrors wrought by his imperial father. The Eaglet was real in his sorrow.

The supporting company is excellent. Although the audience elected M. Decour favorite, and although he was competent, he did not surpass M. Maxudian in his interpretation of the incontestable diplomat. Madame Boulanger gave an interesting and varied

BLANCHE BATES



Theatregoers had become so accustomed to Blanche Bates as the heroine of serious drama that they were quite surprised to see her the leading spirit of the ripping farce, *Nobody's Widow*. Her latest role adds another to the growing list of Bates successes that includes *The Darling of the Gods*, *The Girl of the Golden West*, and *The Fighting Chance*.

Impersonation of the frivolous but affectionate Marie Louise. Several little parts, such as the tailor, were delightful.

The scenery was good, although not better than we are accustomed to. The light effects were very poorly managed, unless night falls much more rapidly in Austria than in New York. Costumes were quite all they should be. This presentation of *L'Algon* is notable as an important dramatic event and is equally interesting as an energetic exhibition of the unfading power and resource of Sarah Bernhardt. By it she still proves her right to her position in the front rank of the world's great actresses.

New Theatre—Mary Magdalene.

Play in three acts, by Maurice Maeterlinck. Produced Dec. 5. (Liebler and Company, managers.)
 Lucius Verus Edward Mackay
 Annous Silanus Arthur Forster
 Appius Charles B. Hanford
 Coelius Frederick Macklyn
 Lazarus Wilfrid Roger
 Nicodemus Reginald Barker
 Joseph of Arimathea A. B. Ineson
 Martha Beatrice Moreland
 Mary Magdalene Olga Nethersole
 Levi the Publican. Simon the Leper. Cleophas. Zachaeus. The man that was born blind. Bartimaeus, the blind man of Jericho. The man of Gerasa possessed by a devil. A man of Bethsaida. The man healed of a dropy. The man whose hand was withered. Simon Peter's mother-in-law. Mary Cleophas. Salome, the wife of Zebedee. Susanna. Several men and women cured by miracles. The hunchbacked, halt, blind, lepers and palsied waiting to be healed.

The production of *Mary Magdalene* was bound to be an important event, for Olga Nethersole is the first actress to essay the drama. Aside from the extrinsic points of interest, the subject, although not new to the stage, stirs the depths of most natures because the play is a dramatization of a Biblical episode.

The plot narrates the moral and spiritual rehabilitation of Mary Magdalene. The first act is at Bethany, where Lucius Verus is calling upon his old preceptor, Annous Silanus, and where he again meets Mary, who had inflamed his passion before she disappeared from his circle. Mary was giving Verus new courage when she was startled by hearing the voice of Christ, speaking the beatitudes. Intent upon seeing him, she advanced through the hedge into the rabble in Simon's garden. They would have laid violent hands upon her had not a voice admonished them, "He that is without sin among you, let him cast a stone at her."

In the second act, at Mary's villa, she learned of the resurrection of Lazarus, and the impending arrest of Christ, to whom she had become a devoted follower. In the midst of Verus' protestations, Lazarus appeared to summon Mary to the Master, and not all of the Roman's dissent could restrain her.

Consequently Verus executed the command to arrest Christ, whom he regarded as his rival. Mary tried in vain to arouse the Saviour's followers in the house of Joseph of Arimathea to rescue Him. Failing in this attempt, she still refused to surrender to Verus if he would save Christ, even when he accused her before the rabble of responsibility for the death. At the moment when the Magdalene finally rejected the officer's advances, the Martyr lifted his cross and steadily moved towards the hill of the crucifixion.

As a work of art to be read, to be discussed and to be used as a source of moral and mental inspiration the play could be selected by the most straight-laced religionist. One could easily imagine its presence on the shelves of any Sunday school library, but any

imagination, however elastic, could not conceive of clerical approval in production. Although reverence clothed the dramatic exposition of the old biblical tale, the effect of the voice, not disguised as a faith healer nor as the servant of peace and good-will, was a bit confounding. Twenty years ago—indeed, ten years ago—such a production would have been impossible, but the numerous productions of recent years in which Christ has appeared in the guise of abstract titles have gradually led up to this innovation. The next advance may mean the appearance of the Christ in personation.

Maeterlinck's beautiful drama is bound to be criticized. A few years ago it would have suffered more than criticism, but times have changed. In this age of practical investigation religion is dropping all the accumulated mystery of centuries and is seeking the dry bones of right living. The drama, then, is allowed to come in and preserve the beauty, the poetry and the symbolism of that which practical religion discards.

Maeterlinck shows great reverence for his subject, and this reverence is equally strong with the company that interprets his play. It is a remarkable drama, remarkably illustrated.

The Nethersole of this season promises to become again the Nethersole of fifteen years ago—that actress for whom predictions, extravagant and as yet unfulfilled, were made on her first appearance in this country. The elements of high artistic ability were clearly evident, but gradually gave way to artificiality and theatricalism. It was apparently largely a matter of play selection. That she has risen equal to the call this drama makes is a matter for gratification.

In the first act, the least satisfactory of the three, Nethersole was her artificial self. The second act was the Nethersole courtesan. The creature of varying moods, the passionate embraces and the famed Nethersole kiss, remarkable as they are and as appropriate as they were in the second act, still offered no promise of greater things. But in the third act Nethersole as the penitent Magdalene displayed her new strength. Though one would suggest a greater display of repulsiveness for the Verus who was tempting her and even threatening her to relinquish her new found happiness in her purity of soul, one could not, in the face of her wonderful and surpassingly beautiful penitent, press the charge. Nethersole dominated the whole production. Her supporting cast, however, was unusually effective. The scenic part of the production was lavish and satisfactory.

Lyris—Two Women.

Drama in five acts by Rupert Hughes, based upon the drama by T. Cicconi. Produced by John Corton Nov. 29.

Jeannette Moreau	.....	Mrs. Leslie Carter
Jeannine Bartet	.....	Robert Warwick
Comte Remy de Margyl, first known as Remy Moreau.	.....	Harriet Hurst
Francis Rosny	.....	Brandon Hurst
Marquis Pascal de Foudras	.....	Arthur H. Lawrence
Dr. Michel	.....	Harry G. Carlton
Duc de Lisane	.....	A. M. Montegudo
Comte de Andalusia	.....	Harry Semels
Pierre	.....	Helen Tracy
Madame Yvonne Derval	.....	Lillian Tracy
Milly Gallipaux	.....	Mile. Andree Corday
Coleste	.....	Grace Studford
Claire	.....	Marcella Lamb
Susanne	.....	Myrtle Wellington
Manon	.....	Bettie Adams
Lolotte	.....	Gloria Pierce
Julie	.....	Marie Hamilton
Liette	.....	Frances Finlay
Marie	.....	Jeannette Clark
Suzette	.....	Ethel Conrad
Violette	.....	Ada Howell
Louise	.....	Ivette Devon

Despite its curiously inept and uninspired title, *Two Women* is the sort of play in which Mrs. Leslie Carter can display to advantage her rather unique abilities. Without predicting a repetition of her success in *Zaza*, one can prophecy with security that *Two Women* can draw audiences to justify its six weeks' run in New York.

Just how far Rupert Hughes is indebted to Cicconi does not appear. One might wish that he had borrowed either less or more than he has borrowed, for the possibilities of his plot are not exhausted in the American version. In the first act Remy Moreau's dearly beloved and revered wife, Jeannette, died on the eve of his financial success that lifted him out of poverty forever and gave him heart to claim his rightful title, Comte de Margyl. To finish his wife's portrait he met Jeannine Bartet, a ballet girl who was the living reproduction externally of his dead Jeannette. Attracted by his purity and loyalty, Jeannine fell in love with him and wished to marry him. As Remy refused, she returned to Pascal, her old love at the Bal Tabarin, where she found that the old loose life had strangely grown intolerable to her. Remy, awaking tardily to his love, followed her and fought with Pascal a duel that deprived him of his sight. Knowing that Remy needed her, Jeannine returned to him.

Striking as it is, the play has faults a-plenty. In the first act one is prepared for a reincarnation of the dying Jeannette, but in succeeding acts the author carefully denies all physical and psychological relationship between the two women. Their similarity is not identity—merely incredible coincidence. The only thread—and a fragile one it is—that holds the first act to the remainder of the play, is the intangible influence of Jeannette working on Jeannine through Remy. The saintly Jeannette had lifted Remy from degradation, as he lifted Jeannine; her ideals inspired and transformed two lives, although she never knew, never suspected it, and although they never put it into words. For the sake of a none too discerning public,

LOLA DOWNIN.



Singer, N. Y.

Lola Downin is successful in her work as leading lady of the Keith Stock company in Portland, Maine. Early in the Summer Miss Downin was doing stock work in Paterson, N. J., where she is a general favorite, going from there to Keith's Stock company in Johnstown, Pa. Then came her transfer to the Keith company in Portland, Maine. In *Captain Jinks* and *The Village Postmaster* the critics unanimously praised her work, but they were still more impressed by her fine performance in *Sowing the Wind*.

the thesis should be more clearly indicated, and the first act should not mislead the expectations.

Frequently, the play is stuck together with poor plaster; it progresses by disparate incidents. In the fourth act, for example, Jeannine has a scene with Francois, a scene with Pascal, a scene with Remy, arranged with a panoramic effect. After each, the audience relaxes with a rustle—as they well need to do.

Although the scenery is completely satisfying, the whole thing is managed with due regard for theatrical effects. In the first scene, the wedding cake is carefully arranged in the spot light. The Bal Tabarin, which is the most spectacular part, is a highly successful and equally episodic ensemble. Although the plot might have dispensed with much of the act, it conveys a satisfactory unity of impression, absent from the other acts.

Mrs. Carter trains all her old tricks upon the audience, and carries the fortifications. This is particularly noticeable in the third act, where she arranges Remy for showing her the paradise of true love and then for barring the gate. In other words, because he doesn't love her, she must go back to Gehenna. As she hasn't a shred of an argument, she covers it up with all her emotional skill. The playwright unfortunately could give her no other ammunition.
 (Continued on page 10.)

REFLECTIONS.

Elvira Leveroni, the Italian contralto in grand opera, whose home was at the North End, came back to Boston from Europe last week on the *Oceanic*. She was ill in Naples during the late Summer, but it was not cholera, as was reported. She will soon resume her place at the Back Bay opera.

Mayor Fitzgerald, of Boston, is seriously considering sending a petition to the Legislature to end the double authority over theatrical exhibitions between the Mayor and the Commissioner of Police, and to make the chief executive of the city individually responsible in all amusement matters.

Fanny Rice, who has been at her Fairhaven home for a vacation, returned to Boston last week, and is in the best of health, ready to deny all reports that she has been ill in the least.

Mrs. J. Frank Hale, who has just chaperoned Pauline Chase in her return voyage to Europe on the *Mauretania*, was formerly Tessie Mooney on the stage, but she retired when she married the wealthy club man and real estate broker.

The stage was represented at the funeral of George Riddle at Appleton Chapel, Boston, by Francis Wilson and E. H. Sothorn, as pallbearers. Rev. Thomas Van Ness, who gave the eulogy, said that the deceased did not pursue further his dramatic career because he was out of sympathy with the artificiality of the stage, whereupon Mr. Wilson vigorously, and in the best of taste, responded in a letter to the press defending the profession from anything of the sort.

Under Southern Skies closed in Joplin, Mo., Nov. 24.

Liebler and company have engaged Harry Coner to be chief comedian in their musical comedy company shortly to appear in the new Ivan Caryll-C. M. S. McLeilan musical comedy, *Marriage a la Carte*.

GERTRUDE ATHERTON, ICONOCLAST

YOU would easily deceive yourself should you suppose that Gertrude Atherton lacks incisive opinions because she has blonde hair, blue eyes, and a fresh complexion. There are blondes and blondes. Mrs. Atherton belongs to the rarer variety that snaps and sparkles. She is a sort of intellectual powder magazine that explodes at an igniting word, and blows the cover away from comfortable old conventions. Her ideas are not bleached or dyed to suit the fashions.

"Until quite recently," said Mrs. Atherton, seating herself in a high-backed chair near the window, "I have been only a thespian, so far as the drama was concerned. That means that I sat down to be entertained." She proffered a box of cigarettes, which was lying on the table at her elbow. "I never wrote a play about; I never even thought of writing a play until Mrs. Fiske asked me to try one for her."

"Although the request surprised me at first, I have since thought there may be a curious reason for it—we are always being told that we look alike. The resemblance to which Mrs. Atherton referred is marked enough to be apparent, and yet is subtle enough to puzzle. It is rather in expression and at times in manner than in lineaments. This very similarity lends point to the argument. "If we resemble each other externally, it is quite probable that there exists a likeness of our psychological constitutions, and that we felt the rapport. At least, it is undeniable that my audience among novel readers is much the same as Mrs. Fiske's among patrons of drama. Our publics reach to about the same boundaries."

"Despite my unfamiliarity with the construction of drama, I consequently made up my mind to try to write a part which should be worthy of her. I want to express Mrs. Fiske's greatness, to show what she might have been, had she elected to play a part in the world instead of upon the stage."

The author has no difficulty in making clear her meanings, partly because she is an author, and partly because she has meanings. She tosses words about with the skill of a juggler, and they glitter with the same light and color. Barrett Wendell has declared that style is fullness of subject, but at times one simply realizes that it is also custom.

"It seems incredible that I should be writing a play," continued Mrs. Atherton. "A novel just came—that is, after one has arrived at the point where he no longer has to trouble about technique. A play, however, being the bones of a novel, has to be arranged and articulated and hung together to work smoothly without clothing about it."

"The new play is named *Julia France*, from the heroine. Its characters are American, English, and colonial. The scene is laid in Nevis—for reasons too numerous to give here. Readers of "The Conqueror" and "The Gorgeous Isle" will recall that Nevis was the birthplace of Alexander Hamilton. Mrs. Atherton has wandered far from her native state, California, in search of pleasure and literary material. She knows most of the European corners, and during her study of Alexander Hamilton's life, she acquainted herself thoroughly with Nevis and its neighbors in the Caribbees.

"I have no delusions on the subject of dramatic composition," said Mrs. Atherton with a cheerful smile, "and I realize that every one under heaven is writing a play. But if a novelist puts his whole brain to it, he ought to be able to achieve something. At least he won't have to be told if the result is dull and actionless. Still it was something of a surprise when the first act of *Julia France* met the approval of Mrs. Fiske. It needed more action during the first twenty pages, a defect which was easily remedied. A drama isn't a novel, of course. You write a novel just as if you were telling a story, or at least, I do; but you write a drama as if other people were telling the story. Having once begun, however, I was determined to finish it or let it finish me, aside from the

pride I took in it. Do you think I would have anybody else's finger in my pie? On the contrary, I have postponed my trip to Europe to do whatever needs to be done to that play. I am a slave now, ready to obey the summons when Mrs. Fiske rubs the lamp." Two days after this interview, Mrs. Fiske rubbed the lamp, and Mrs. Atherton flew to New Orleans.

"In writing, I am the victim of what is called auto-suggestion. For example, I planned "Tower of Ivory" while in Munich, but when I took up my pen I felt that the book could be written only at one certain spot in California, so back I came half way around the globe and set to work. Some authors can sit down on brown stone steps and write, and it must be convenient."

"Although I have been putting my best endeavor into the play, it has not tired me any more than to write a novel, and that is not at all. But it is like putting another brain acreage at work. My objection is that it ties me hand and foot. I am too accustomed to going and coming when and where I will, altogether to enjoy this new arrangement. Still, what would life be without variety and adventure?"

The conditions are ripe for a vigorous dramatic fruition, and Mrs. Atherton is enthusiastically laboring upon her new specimen in the literary orchard. All that care and sense and pride can accomplish, has been lavished here. The tones of her voice say so as well as her words. Now that the first draft of the play is completed, Mrs. Atherton is existing tentatively amidst the noncommittal comforts and lackadaisical accessories of a furnished apartment, in order to evacuate at a moment's notice. Could any sacrifice indicate greater eagerness?

For a year Mrs. Atherton has been attending the theatre in an analytical frame of mind, to learn the dramatists' sins of omission and commission and the secrets of their mesmeric power.

"In my opinion the German drama approaches nearer to perfection than any other, always excepting Ibsen, of course, in its coherence and its tenacity. She doubled her fist with an expressive gesture. "Technically, *The Eastest Way* distanced all rivals last year. It gave a vivid picture of a life that perhaps is not typical of all New York, but that exists here. We like to see something like that, a phase of life we could know only by hearsay, otherwise. People who object because a play like *The Eastest Way* leaves a bad taste in the mouth, are not worth considering. The bad taste has nothing to do with it."

This, of course, is a matter of opinion, and perhaps also a matter of experience and of training. For some people, tragedy—and mirth, too—that is touched with cynicism takes the warmth out of the sunshine. For some people it is a stimulant to exaltation. The personal equation can never be eliminated from the discussion, and consequently no unanimity of opinion will ever be possible.

"Bernstein's *Thief*, although it is interesting and admirable, is not great, because you can see the climax coming step by step. The machinery is not covered up, even if it works with extraordinary ease. Israel was completely ruined by the mistaken tenderness of the American manager for the American public. Let one point be emphasized: there is no public; there are publics. People are so accustomed to talk glibly in platitudes that they do little original observation. But consider the meaning of the success of the following shows running simultaneously in New York alone: *Madame Sherry*, *Rebecca of Sunnybrook Farm*, *The Lily*, *The Country Boy*, *Smith*, *The Concert*, *Get-Rich-Quick Wallingford*, *Macbeth*, *The Rosary*, *Jimmy Valentine*, *The Commuters*. These are only a few. But it is a problem for the manager to consider. It is only a question of time when Ibsen will be as popular here as in Europe. In Israel, the manager thought he must change the ending to suit our taste. See what happened. The weak, illogical climax, which he supplied, disgusted everyone that saw it. The whole audience felt the collapse, although they couldn't all of them explain the trouble."

"Look at *The Lily*. Again the ending ruined by that tragic, 'The American Public.' An illogical denouement for sensitive patrons. The managers don't give the American public sufficient credit for intelligence. We are neither prudes nor fools. When a certain conclusion jumps at us, we can't blind ourselves to the artificiality of some other outcome that is trumped up to allay our qualms."

"The Passing of the Third Floor Back is the most idiotic, theatrical concoction ever set before a complacent public. It is a Sunday School story with three acts of sheer insanity. It is an imitation morality play, but who wants to see Christ disguised as Forbes Robertson?"

"The Fourth Estate was delightful, but weakened toward the end. Where is the illusion of life when you see nothing but puppets on the stage? When a man has the courage to create a telling situation he ought to stick to his guns and finish it in a sensible way." Mrs. Atherton spoke rapidly with the ardor of entire conviction. As she finished the diatribe she shifted to an attitude of finality.

"Now, The Concert is almost perfect. It is true. That musician is the sort of man that fools fall in love with, rave over. No woman with any sense would crook her little finger for him. And the author knew that in making all those pupils such geese. His charming, sensible wife must have been very young indeed when she married him."

"Another play of the present season, Smith, is by implication the bitterest satire I have seen in a long while. Consciously or unconsciously, Mr. Maugham loaded that boat with a sad cargo."

"Pinero seems to have nothing left but technique. Mid-Channel has an old, hackneyed subject. It is dull, sordid and uninteresting, because it came to nothing."

"The New Theatre is a good idea, but it has disappointed everybody. It should have been put in charge of one of the great managers. As it is, it is a sort of Home for Incurable Amateurs. The plays presented there last winter were for the most part the worst in town, and they have only one or two good players. Strife, for instance, was located in Wales. Was it given that way? No, it was transposed to this country, and all the character was clipped out of it. Every play throbs with the genius of the country of its scene. Take that out and you have a corpse."

"The first act of *Sister Beatrice* was the one fine, artistic piece of work produced at the New Theatre, and it was coupled with Brand. Now, that shows the snobbishness of the worshippers of a literary name. Europe won't tolerate Brand, but here people sit through a weary hour and wouldn't acknowledge they were bored to death."

"The New Theatre is for the sophisticated, the educated public. Then, since it is a cultivated public, why not give *The Blue Bird* in French? Why try to translate an untranslatable play? Maeterlinck is not Maeterlinck in any other language." Mrs. Atherton eludes the question of finding actors who can speak French adequately for such a task.

"The Nigger? I don't care for plays whose subjects appear every few days in the newspaper. Out of such a question you can't fail to get a strong effect. Therefore to use it is an admission of weakness. It is like an illogical death in a novel when the story is petering out. Death is always strong; consequently it should be handled carefully. The Nigger required too little imagination to make it strong, and was intensely disagreeable besides."

"Perhaps, people will say I talk like this because I have a grievance. That is not so—for I never offered a line to the New Theatre, nor even considered such a thing, as I have told you I never wrote a play before. Winthrop Ames is a fine man, but no manager. I have no other reason than the truth in them for these statements."

"One thing I will say for the public. Smith or *The Eastest Way* would have been absolutely impossible ten or fifteen years ago. Clyde Fitch's career is ample proof of that. He made his fortune with namby-pamby plays until younger dramatists like Eugene Walter and Edward Sheldon blazed a new trail. Then he showed what he was worth by writing *The City*, which he would never have dreamed of in his earlier days. From all his plays only three will survive: *Beau Brummel*, *Nathan Hale*, which was too fine for its time, and *The City*."

Mrs. Atherton has been a prophet of the dawn, and like most prophets—even when robed in tea gowns—her words are barbed. To remove the barb would be to erase her individuality from her speeches. Although there are points where one may differ with her, one must admit the logic of her position and admire the fearlessness of her attitude.

THE ROAD TO YESTER YEAR.

It takes three centuries to travel to the Meeting House of the Society for Ethical Culture at Central Park West, but the time is counted backward instead of forward. Consequently the traveler to this domain finds himself in Elizabethan days. The only anachronism about it is the willingness displayed at the fair to accept twentieth century currency in exchange for the wares in the booths. Along the Garden Pleasure of Oxford Town wander representatives of town and gown, to lure purchasers to Ye Vanity Shoppe or Ye Abode of Ye Necromancer, or Ye Heade Tire Shoppe. For, in those days, apparently, they wore tires on their heads instead of on their wheels. Liquidation of debts is possible at Ye Buttery Bar of Ye Fayre Mistress Dowdabel and her Merrie Serving-maydes before one descends to the Revels Down in Ye Nethermost Room at Ye Sign of Ye Maske. After seeing the Maypole dance and Hansel and Gretel the spectator can whisk back through the three centuries to the present year of grace.



Wills, N. Y.

George Fawcett

May Irwin

Rosalind Coghlan

John Daly Murphy

"STRIKING IT RICH"

From "Getting a Polish" at Wallack's, New York

LONDON THEATRE NEWS

RECENT PRODUCTIONS FOR THE AMUSEMENT OF THE METROPOLITAN POPULACE.

Vice Versa—L'Allegro and The Two Hunchbacks—Orfeo—The Coastguard's Daughter—The Eccentric Lord Comberdens—Young Playwrights—The Shakespearean Memorial Fund—The Dark Lady of the Sonnets

LONDON, Nov. 26.—Mr. Anstey has dramatised for himself his novel, of which Edward Rose made a two-act version some time ago. The new play spreads the same amount of ideas over three acts; obviously the layer is thinner. The action of Vice Versa, however, is sprightly and the fun is continuous. The main complication grows from an Oriental talisman that grants the wish of the holder. Old Mr. Bultitude, irritated by his son who doesn't want to return to Eton, wishes that they might change places. Anybody acquainted with Mr. Anstey's style of cerebration will understand what happened without the assurance that the old gentleman returns to his second childhood. Spencer Trevor as the son, Arthur Playfair as the schoolmaster, and C. M. Lowne as a flighty boy amused the audience. Agnes Glynn and Phyllis Embury are pretty actresses. The whole production conveys an agreeably juvenile effect that interests the audiences at the Comedy. It opened on Nov. 10.

On Nov. 14 Marie Brema produced at the Savoy a double bill of unusual character. Handel's masque L'Allegro, based on Milton's poem, was revived after a century or two on the shelf. The dances were arranged by Miss Brema with charming effect; notable was the dance of the muses. Costuming and posing were supervised with care. The soloists were Francis Braun, Spencer Thomas, and Evangeline Florence. The second part of the entertainment was The Two Hunchbacks, a fairy tale in three acts, by Emile Cammaerts, who is Miss Brema's son-in-law. Her daughter Tita Brand, translated it into English and played the part of Marianne. Vernon Steele plays the role of the hunchbacked fiddler, whose hump was removed by friendly elves. H. K. Aylliff was the rival

for Marianne's hand, the young farmer who receives the hump.

Orfeo was repeated on Nov. 15 by Miss Brema. The performance, highly satisfactory, is practically the same as at the production last Spring. Miss Brema sings Orfeo, Gladys Honey is Eurydice, and Doris Simpson is Amor. Among the dancers are Ruby Ginner, Una Reynolds, and Allen Glen. Orfeo and the double bill will alternate at the Savoy.

The Coastguard's Daughter coasted into town on Nov. 14, at the Elephant and Castle. It is a harrowing narration in four acts, of a bigamous villain, a magnanimous hero, and a stupid heroine. J. A. Campbell, the author, has brewed numerous concoctions of a similar nature in the past. Guy Hastings and Gertrude P. Godart are prominent in the cast.

The Eccentric Lord Comberdens, which George Alexander produced at the St. James' Theatre on Nov. 19, is by R. C. Carton. State papers, a Russian duchess, a jewel robbery, a yacht, and nihilists have been worked to lend intensity to the plot. They succeeded to such an extent that the audience kindly overlooked inconsistencies and voted it an excellent entertainment.

Gertrude Robins, an actress, and Johanna Redmond, a daughter of the Irish Nationalist leader, have each written a play. The Point of View, by Miss Robins, was produced at the Gaiety in Manchester, and is now published by Werner Lawrie. Miss Redmond, who is but twenty-two years old, is known as a writer of Irish tales, and a one-act play of hers was successful at the Court two years ago. The new play will be produced at the Palace Theatre after Christmas. It has five characters, and is an Irish drama of the rebellion of 1812, although Robert Emmet does not appear in it.

On Nov. 24 and 25, at the Haymarket, the much advertised matinees were given for the Shakespeare national fund with pleasing results. The bill consisted of four one-act plays. The first was The Kiss, by Miss E. M. Symonds—or George Paston, as she prefers to be called. Alexander Carlisle, Florence Harwood, Guy Standing, and Eric Lewis appeared in the comedy, which is an adaptation from the German by Ludwig Huna. J. M. Barrie's farce, A Slice of Life, was presented again by Gerald du Maurier and Hilda Trevelyan. George Paston also furnished the third number, Stuffing, in which appeared Agnes Thomas, Sydney Fairbrother, Clare Greet, and Ar-

thur Chesney. The greatest interest was in George Bernard Shaw's contribution, The Dark Lady of the Sonnets, an interlude introducing Queen Elizabeth, Mary Fitton, William Shakespeare, and a Boefester. It is not a controversial play, save that it assumes Master Shakespeare to have been a gentleman and the son of a gentleman, educated and intelligent enough to have written any and all of the drama commonly ascribed to him. No attempt has been made to prove that Mary Fitton really was the dark lady. Granville Barker played the part of Shakespeare.

Humor says that Sir Herbert Tree and Thomas Beecham both intend to occupy His Majesty's Theatre during coronation week. Such a lavish superabundance of spectacular and auditory marvels occupying the same spot simultaneously should afford complications novel to the most seasoned patron of the theatre. Sir Herbert, encouraged by the comment aroused by his Henry VIII, plans to produce Macbeth with the support of Arthur Boucher and his wife, Violet Vanbrugh.

Shakespeare is being done in quick lunch style by Seymour Hicks at the Coliseum. In half an hour he presents seven scenes of Richard III, two of them pantomimic. The audience finds it somewhat of a strain to forget that Mr. Hicks was originally a comedian; a reputation is a difficult thing to get away from.

Sir John Hare has contradicted the statement that he is to visit America professionally in the Spring. His only engagement is for a short season in February or March at the Duke of York. Leon Ashwell, however, will cross the ocean before Christmas under the Liebler management. After her return to England she will produce H. J. Esmond's new play, The House of Usher, at the Kingsway. Madame Nordica has also sailed for Boston, where her appearance makes it impossible for her to sing in London as she had hoped. Louis N. Parker has departed to New York to be present at the opening of Pomander Walk, his new play. The entire English cast accompanies him.

At last the ban has been taken off Salome—about the only thing that could be taken off—and the Strauss opera is to be presented at Covent Garden, with Aino Ackté in the title-role. Opinions vary upon the vital question of the result to London morality, but the Lord Chamberlain thinks it can be tried without public peril.

JANPER.

NEW YORK'S LATEST PRODUCTIONS

(Continued from page 7.)

tion there—unfortunately, because to meet the deficiency she uses her own personal ammunition, which she ought to conserve for the next act. Her interpretation consequently lacks variety through these two acts, although she is using the methods synonymously with her name. The good Jeannette is less convincing than the spirited ballet dancer. Still, she has a live line or two—notably when she tells her husband how terribly she loves him.

Robert Warwick leads the support with vigor, assurance and dignity. It is not to be supposed that a man like Henry would have let Jeannette go back to France, but Mr. Warwick was in the hands of an omnipotent playwright who had a theatric effect to make before the curtain. Although his part defies common sense, he gave a commendable performance at every step.

Wendell Hurst in the fourth act took all the tricks that belonged to him. He was an entirely logical villain, far more consistent than the author made the hero, and consequently more convincing.

A few lesser parts were well filled, such as the doctor, the incriminated girl, and the Spaniard. But why should a French maid in Paris speak pigeon English, when all the characters are presumably speaking correct French? That adds no piquancy. The play is interesting enough to do well without such incongruous embellishments.

Empire—Sherlock Holmes.

Drama in four acts by Sir A. Conan Doyle and William Gillette. Revived Dec. 5 by Charles Frohman.

Sherlock Holmes	William Gillette
Dr. Watson	Clifford Bruce
John Watson	A. Romaine Callender
Mr. Howard Leighton	Frank Andrews
Count von Stahlburg	Gerald Lane
Professor Moriarty	John Milburn
James Larrabee	William Riley Hatch
Robert Prince	Albert Parker
Alfred Baskin	Stewart Robbins
Jim Cragin	Griffith Evans
James Lory	W. S. David
"Mistress" McRagoe	H. A. Morey
John	Frederick Wallace
Patience	John F. Hines
Alfred Faulkner	Edward Lindsey
Mrs. Faulkner	Louise Rutter
James Larrabee	Mary Campbell
Thomas	Marion Abbott
Mrs. Broadway	Margaret Greene
	Nellie Robinson

Sherlock Holmes, the play which is so intimately associated with William Gillette both here and abroad, is the first offering of the four weeks during which Mr. Gillette will say farewell to his greatest successes at the Empire. The Private Secretary will be the revival for the week of Dec. 12, Secret Service will have its lastings the week of Dec. 19, and the fourth week will probably be devoted to Too Much Johnson and some other play.

Mr. Gillette was first seen here in this famous melodrama Nov. 6, 1890, and was last seen here in 1908. In the meantime he had taken the production to London, where it prospered during a long run. After he discarded the piece it was taken up by stock companies throughout the country. However, it is not on record that Sherlock Holmes has ever had an impersonation equal to Mr. Gillette's famous characterization.

The story of the play is not found in any of Doyle's published short stories. Alice Faulkner has certain papers with which she intends to break off a match between a mysterious titled person and a young lady whom he is about to marry. This titled person had deserted Alice's sister and thereby caused her death. The titled gentleman employs Sherlock Holmes to get possession of the incriminating documents. James and Madge Larrabee are also anxious to get the papers for blackmailing purposes. Holmes, by arranging an outbreak of fire at the Larrabee home, forces Alice to betray the hiding-place of the papers. It is her startled look toward a certain chair in the room that convinces Holmes of the contents of the chair. Touched by her grief and charmed with her, Holmes returns the documents and protects her from the Larrabees.

Mr. Gillette is the only member of the original production in the present revival. His supporting company is, however, eminently satisfactory. Of course, all attention is centered on Mr. Gillette himself, and his present performances are the same masterly achievements which are the most cherished memoirs of Mr. Gillette's successful career.

Hudson—Electra.

A tragedy by Euripides, translated by Gilbert Murray. Produced by Charles Douville Coburn, on Nov. 29.

Clytemnestra	Charlotte Lambert
Electra	Mrs. Coburn
Orestes	Mr. Coburn
A Priestess	J. Malcolm Dunn
An Old Man	Burr Caruth
Pyliades	David Kirkland
Messenger	John E. Kellard
An Attendant	Leopold Lane
Castor	Howard Kyle
Polydeuces	A. C. Carvel
Leader of Chorus	Dorothy Turner
Second Leader of Chorus	Amelia Barlow
An Argive Woman	Grace Guernsey
Another Woman	Frederica Going

The matinee of Electra by the Coburn Players chiefly interested the local savants, of whom there are

enough to fill the Hudson Theatre. That the scholarly enthusiasm of numerous patrons was insufficient to hold them through the performance reflected little, however, upon the actors.

Gilbert Murray's rhyming version of the ancient tragedy lent itself surprisingly to declamation. The lines are easy and graceful rather than resounding, the work of a scholar instead of an orator. In themselves they suggest little action, and consequently are well suited to the delivery which the players gave them. Their first care was to impart dignity, a task in which they were ordinarily successful.

Mrs. Coburn interpreted Electra as a relentless foe to the mother who had turned her out in order to wed Aegisthus after Agamemnon's murder. She never wavered in her determination to slay her mother and the usurping king. She was careful enough, however, to give to her delivery all the variety possible in order to counteract the inevitable monotony. Her particular skill and taste in posing, moreover, prevented her Electra from turning into a flat, dull picture.

Charlotte Lambert had no time to grow monotonous. Nor was there any danger. Clytemnestra's explanation and justification of her evil course after the death of Iphigenia at Aulis was a splendidly colored, human passage. It was delivered with an appropriate haughtiness so one could comprehend the terrible grief and anger that had driven her on to kill her husband as payment for the deed.

In her passage describing the death of Aegisthus at the hands of Orestes, John Kellard acquitted himself admirably. His fervor won deserved applause.

Mr. Coburn is not an ideal Orestes. Besides the disadvantage of being physically unsuited to the juvenile role, he lacked the repose that would indicate mastery and self-possession; the effort was disquietingly obvious in his labor.

Some beautiful lines were lost in the chorus parts because of excessively unsympathetic voices. The disposition of the chorus for the stage pictures was pretty, and frequently even more striking. The lighting contributed not a little to the general artistry of the production. Electra can never hope to compete with some of the Broadway favorites—absurd as it may sound—but it has its qualities that endure eternally. The thoughtful found those qualities in the production at the Hudson.

Hudson—Alceste.

A modernized version of Euripides' drama, by Blanche Shoemaker Wagstaff. Produced by Charles Douville Coburn on Dec. 1.

Nemesis	Dorothy Turner
Apollo	Leopold Lane
Brebus	J. Malcolm Dunn
Alceste	Mrs. Coburn
Admetus	John E. Kellard
Hercules	Mr. Coburn
Pharos	Burr Caruth
First Maiden	Amelia Barlow
First Leader of Chorus	David Kirkland
Second Leader of Chorus	Frank Richter

The premiere of Mrs. Wagstaff's poetic drama was not notable through the acting. No one imparted consistent strength to his role, although Mr. Kellard and Mrs. Coburn at times injected considerable sincerity into their work. The stage pictures were attractive, except for an impossible chorus of men, for the costuming, lighting, and tableaux were intelligently supervised.

Of the poetry, it is hard to judge from a single presentation. Smooth and agreeable, it lapses sometimes into trite phrases that mark classic verse. The Greek play is considerably abridged, but sufficient remains to tell the narrative, if not to characterize the individuals firmly.

At Other Playhouses.

WEST END.—Marie Dressler in Tillie's Nightmare was well received at the West End last week. Miss Dressler's inimitable characterization of Tillie Blodish was delightful. Octavia Broakem, May Montford, Clarence Harvey, John E. Gorman, and Carl Gordon all received merited applause for their clever comedy work. The rest of the cast was most satisfactory. This week, The Summer Widowers.

CIRCLE.—Douglas Fairbanks in The Cub played the Circle Theatre last week with his original production, and Mr. Fairbanks as Steve Oldham was as prime a favorite with the Circle audiences as he had been downtown. Charles Stanley was particularly good as Judge White, and Edward Hilton as Captain McComb was excellent. Lillian Hathaway and Dorothy Draper were well received. This week, Mother.

ORRY.—Beatie McCoy played a profitable second week's engagement in The Echo at the City Theatre last week. Business was good. This week, Kyrle Bellew in Raffles.

NAZIMOVA.—Madame Troubadour was transferred from the Lyric Theatre to this house on Nov. 28, with the same cast. Marietta Oilly, who succeeded Grace La Rue in the title-role Nov. 25, is winning the same favorable notice as a singing comedienne which she won as an emotional actress in The Whirlwind last season.

ACADEMY OF MUSIC.—The stock company presented Shenandoah last week with a large cast. The management used much care in this large scenic production, and the spectacular effects were well carried out. Theodore Friebeus, Percilla Knowles, Anna Hollinger, and Carrie Clarke Ward were cast for the principal roles and pleased large audiences during the week. This week, The Ensign.

GRAND OPERA HOUSE.—Arsene Lupin with William Courtenay in the leading role was the excellent booking here last week. The company, though somewhat changed since its Broadway run, is capable. This week, Adeline Genée in The Bachelor Belles.

MARY, PINAW!

According to Mary Shaw "amusement is but a subsidiary idea of the drama." So she told the Society of New York State Women at a meeting in the Waldorf on Dec. 1. Possibly Miss Shaw is confounding her professional point of view with that of the spectator, for "a true love of art" is merely another name for a capacity for intelligent amusement.

Every art purposes to give pleasure through a display of beauty in more or less tangible form; the commercial value of all artistic productions varies in direct ratio with their efficiency in exciting agreeable sensations. A preference for Ibsen's heroines, "real women, even if they are bad women," instead of for "the stage old maid with her corkscrew curls, crazy to get married," signifies only the sensitiveness of the spectator to a different—and, we are pleased to think, a better—emotional stimulus.

Miss Shaw also thinks that most of the women enrolled in New York society could give their sisters on the stage cards and spades and still sit in the game as actresses. As it is cheaper to go to the theatre, the spectator can hardly quarrel with the inferior brand of actresses to be seen there. At any rate, it is a relief to learn that "the stage society woman with her exaggerated hauteur and her affectations" is not a transcript of real life. Perhaps she might be, if real society women had not learned to act; but the question, viewed in this light, involves too many intricacies to unravel.

METROPOLITAN TICKETS.

The Metropolitan Opera company has decided to sail under its own flag; Tyson, Bascom, Rullman, McBride, and Miller will no longer be privileged agents in disposing of tickets after this season. They have annually controlled forty thousand seats, or nearly half the floor of the Opera House, since the days of Abbey. Although it may have seemed to the company that this was an excellent plan to secure themselves against financial loss, the agencies appear to have had more confidence in opera than the promoters themselves had. Reassured by the continued profits accruing to the agencies, the Metropolitan company has decided to turn that stream into its own coffers by manning the floodgates for itself. From an external point of view this looks like a sensible arrangement.

DANIEL FROHMAN, EDUCATIONALIST.

Daniel Frohman has advocated a course for would-be actors at Yale University. Such an addition to the curriculum seems, on reflection, to bring certain advantages. It might not materially benefit the stage, but at least the athletic heroes would find it available in supplementing their courses in ancient art and mediaeval music. The Yale Athletic Association could almost afford to subsidize such a course. It is one thing to teach appreciation for dramatic literature and another to teach the histrionism of drama. As Mr. Frohman has pleaded for the latter he may yet go a step farther and do as much for the former.

THE STAR FACTORY.

In the course of Judy Forget, Marie Cahill and her assistants do a turn known as "Star Factory Material," which is little short of slanderous to dramatic schools. But these institutions forgive and forget with commendable facility. On Nov. 27 the actress addressed the dramatic society of the Church of Our Lady of Good Counsel, in Brooklyn, divulging many of the secrets of her life and pointing the way for ambitious amateurs to the stary heights. Even with so luminous a preceptor as Miss Cahill, the Brooklyn society will probably not turn the Manhattan firmament into a milky way whatever it does to Brooklyn.

IN HONOR OF MARK TWAIN.

An audience of nearly 5000 crowded Carnegie Hall last Wednesday night to honor the memory of Mark Twain. All the arts and professions were represented by distinguished persons. William Dean Howells, Henry Watterson, Joseph H. Choate, "Uncle Joe" Cannon, Champ Clark, and others spoke, and the company included J. P. Morgan, Mrs. Robert G. Ingersoll, Colonel George Harvey, Mrs. Richard Watson Gilder, Booth Tarkington, Charles Rann Kennedy, John Luther Long, Jeannette Gilder, the Rev. Percy Stickney Grant, Major Charles E. Lydecker, Daniel Frohman, and Henry Arthur Jones.

A VIOLIN WITH KEYS.

A violin which can be played with keys, as a piano is played, is the invention of James L. Warner of Roselle Park, N. J. Many inventors are said to have striven for what Warner has achieved. The instrument is built like an upright piano. The keys and the sounding board are the same as the parlor instrument. The violin effect is produced by a series of flexible rubber bows, one for each string and operated by a band, which is set in motion by a treadle. As each key is pressed it brings the requisite bow in contact with the key-wire and produces sound until released.

DEBUT OF A GOVERNOR'S DAUGHTER.

Jane Haskell, aged eighteen, daughter of Governor Charles N. Haskell, of Oklahoma, made her public debut as an amateur actress at Cincinnati, Ohio, last week. The play was Sir Arthur W. Pinero's The Schoolmistress. It was given under the auspices of a local school of dramatic art, and Miss Haskell played the role of Peggy Hesloridge. She will go on the professional stage as soon as she completes her course at the dramatic school.

A DRESS REHEARSAL.

Preston Gibson's Play, Drifting, Represented Before an Invited Audience.

Thomas Thornton Ernest Band
Althea Anderson Janet Sothorn
Stanley Birmingham Charles Lamb
Hortense Harrison Edith Luckett
Henry Harrison Walter Hale
William Worthington Frank Goldsmith
Sidney Skinner Robert Munroe
Isabel Ichot Irvington Anna Archer
Dorothy Dickason Constance Kirschman
John Jerome Charles Hahn
Edward Millworth James McNeely
Victorine Vignaud Grace Morrissey

A dress rehearsal of Preston Gibson's new comedy was given on Sunday evening at the Casino to invited guests. Despite its rather unfinished condition the play holds certain promise.

It purports to be a comedy, and so it proves in the last act. The first two acts, however, are fundamentally serious drama. Althea Anderson, the "villain" in the play, caused all the commotion by her cold-blooded attempt to alienate Henry Harrison from his wife Hortense, in order to change her own name from Mrs. Anderson to Mrs. Harrison and to pay certain debts to Stanley Birmingham. William Worthington became the instrument by which the cheerful creature planned to pry the sensible Henry and the foolish Hortense apart. Hortense, having been educated in Kalamazoo, or in some such unsophisticated place, by a prim aunt, was eager to go the pace under Althea's tutelage, and for three months she kept Newport gasping. Finding herself head over heels in debt, and being unwilling to forswear gambling at her husband's demand, she was on the point of accepting a check from Billy Worthington when her husband discovered Billy embracing Hortense. Althea advised a divorce and induced Billy and Hortense to agree to sail for Europe, when Henry upset everything by offering to help them off. Thereupon Hortense, suspecting that he wished to marry Althea, refused to leave him.

Except in the motivation of the character who starts the action, the plot is not unusual. Jealousy to separate husband and wife and jealousy to bring them together is a neat use of poison to counteract poison, but it isn't new. One is moved to wonder what became of Althea after she failed to ensnare a solvent husband. The sword of Damocles was about to fall with disastrous results.

Two of the characters were sane and consistent—Althea and Henry; two were quite impossible—Hortense and Billy. Hortense could never have been so childish as she is drawn; but perhaps that is part of the comedy. Billy, also, was too wise in worldly ways to be manipulated so easily by such a transparent designer as Althea.

The exposition is clumsily developed, because the characters narrate their autobiographies like a class in history. The explanation is unconvincing, because it is a farcical conclusion to a serious complication. Between the exposition and the denouement, however, are a string of excellent scenes and situations, constructed with a lively imagination, set forth with clever chatter, and acted with animation. At times they are forced—as, for example, the scene at the entrance of Hortense's dinner guests—but they are amusing. The slang smacks of Broadway rather than of Newport.

Only four roles are of any histrionic importance. Walter Hale gave a telling interpretation of the sensible husband. The two scenes in which he and his wife discuss the matter of a family were handled delicately; otherwise the scenes would have been intolerable. Edith Luckett, although hardly vigorous enough for the strong scene when her husband leaves her, does her native parts well. The discovery of the check was very poorly handled; any sane woman would simply have ignored the slip of paper when it fell to the floor, or would have picked it up carelessly. Mrs. Sothorn, except for one or two affected mannerisms in using her voice, did well with her role. Frank Goldsmith played a disagreeable role disagreeably. The others were not felicitous in their efforts, with the exception of Charles Hahn, who did some expressive pantomime. The scenery and the gowns are picturesque and tasteful. The lighting will be equally effective, when properly managed. Unless the public sticks at the family discussions, which are of a frank nature, Drifting should enjoy a good cruise.

IMPERIAL RUSSIAN ORCHESTRA.

The most unique and delightful musical novelty of the present season has proved to be the Imperial Russian Orchestra, whose presentation of Russian folk music and modern selections, played by its thirty performers on balalaikas and domras, has made a very deep impression on the musical public and evoked most favorable comments. This genuine success is due largely to the conductor, W. V. Andreev, whose skill as a performer on the balalaika is exceeded only by his ability as a musical director and arranger of the Russian music that his orchestra performs so beautifully. The hearty reception tendered his efforts should determine Messrs. Klaw and Erlanger to arrange for an extension of his tour.

ACTOR NOW POLITICIAN.

William P. Connery, candidate for Mayor of Lynn, Mass., was formerly an actor with A. W. Purcell's company, supporting the late Flora Meyer. Later Mr. Connery did Irish singing specialties with several companies. He is now in the coal and wood business. He has served in several municipal capacities.

Special Introductory Offer

To new subscribers, never before on our books, we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent.

PENCILED PATTERN.

Folks, let us say a writer's life is not all joy and bliss. Especially when you must fill a column such as this. For every person that you know has the "Don't forget to mention me when you write your stuff next week." Or "Hello, friend, how's the boys? Are things fast or are they quiet?" Write a line or two next week and say our new act's a riot. And if by chance the promise made should slip off memory's cliff, They look your column over and say, "Gee! that Guy's a stiff!"

It is said Harry Lauder lost \$25,000 by a "phony" investment. While we are sorry Harry was "bunked," we must admit that any one who could talk the Scotch comic out of \$25,000 must be "some" talker.

Twenty-two-act vaudeville is still in the running. Some one said it may be increased to thirty acts. Why not have the show start Monday, continue until Saturday, and give the audience "sleep checks" so they can go home and come back?

We are in receipt of a letter from the manager in Portland, Me. He is very much put out over the fact that he is "misunderstood." We quote two paragraphs from the gentleman's letter: "You may criticize as much as you wish, but take a tip from a 'wise guy,' as you term it, and refrain from the slander stuff." Here's the other: "If there is any 'boob,' it is the one that can be bullied by a lot of tramps without either brains or a place for them." We would like to print the letter in its entirety, but space will not permit. Anything we wrote about this gentleman was not slander, but facts. The people we received our information from were not tramps (a nice term, you must admit, for artists and others who are not afraid to talk about these things). In regard to the "boob," being myself (dropping the "we" for this occasion), I am perfectly willing to admit to being one if this gentleman can show me where his word is to be believed ahead of a score of artists and managers, to say nothing of certain agents who know. He also adds he will be in town on Dec. 14, and would be glad to see me. The pleasure will be all mine, and for fear he may forget I will drop a card to the Family Department of the U. S. O. to remind him; and, further, I will print his story when I hear it. Thanking you for your kind attention, ladies and gentlemen, passing to this end of the Curio Hall we have—

When we hear from Europe it's always about the American acts doing so well over there. How about the ones that flop? Are there any?

They are advertising a "real live Count" at the American this week with his trick dog. We feel sorry for the dog.

The tipping of stage hands is at an end in the Williams houses. So Mr. Williams says. Well, we hate to think of what will happen to the first act that believes it, especially on a return date.

Lee Harrison is having a fine time out West. He is seeing a lot of nice scenery and getting a lot of applause. Things look awful bright on Broadway now, too—honest they do. But what's the use in getting Lee sore.

Julian Eitinger is a hit in his new show, and everybody is glad. Here is one artist who certainly deserves all the credit he can get for the way he has risen in his particular line of work and placed himself above all others so far that there is no comparison.

What are the wild waves saying at Atlantic City? Ben Harris has gone away. Bert Kolmar is back in town. One of the important things he did while away was to get married. Jessie Brown is the maid who made it possible for Bert to be able to say, "I must leave you now, boys; my wife is waiting for me."

THOMAS J. GRAY.

HAMMERSTEIN DEVELOPMENTS.

Oscar Hammerstein is leaving New York in January to reside more or less permanently in London, and to supervise his operative venture in that city. He will continue a citizen of the United States, however, for he entertains the liveliest goodwill toward the land he is leaving. Prior to his departure, he intends to sell the Manhattan Opera House and his holdings in the Victoria and the Republic. The Vaudeville Syndicate has offered \$1,250,000 for the Manhattan, and is willing to take over the Victoria as well. David Belasco is a prospective purchaser of the Republic. Mr. Hammerstein is unhappy at the sight of vaudeville in his opera house, but under the terms of contract with the Metropolitan no more grand opera is to be sung there for four years. The impresario himself, being bound not to produce opera in America for ten years, and being anxious to keep in the game, will turn his energies to London for the interval.

INCORPORATIONS AT ALBANY.

Ten New Companies File Articles with the Secretary of State.

ALBANY, N. Y., Dec. 2.—The following theatrical and moving picture enterprises filed articles of incorporation with the Secretary of State at Albany the past week:

Robert H. Irwin Company, New York city, formed to purchase or lease theatres, to produce and exploit plays, vaudeville sketches and dramatic and musical productions; capital, \$10,000; directors: Robert H. Irwin, 18 Gramercy Park; Howard W. Graf, 322 Produce Exchange, New York city; Harry B. Day, 1 Britton Street, Jersey City.

The Ever-Wall Company, New York city, to carry on the business of proprietors and managers of theatres, also to produce and dispose of stage productions of various kinds; capital, \$5,000; directors: Harry J. Everall, 141 West Forty-fifth Street; R. H. Wallack, James Kilduff, Lamb Club, New York city.

Motion Photoplans Company, New York city, to operate theatres and moving picture resorts and deal in machines and other devices for the production of motion pictures; capital, \$500; directors: Arthur P. Dodge, Marlon L. Nichols, 27 William Street; Lawrence J. Goldie, 1485 Broadway, New York city.

Leslie Game Company, New York city, to own and manage theatres, roof gardens and other places of amusement; capital, \$10,000; directors: Arthur P. Dodge, Marlon L. Nichols, 27 William Street; L. S. Dodge, 1775 East Thirtieth Street, New York city.

Palace of Fine Arts, Huntington Bay, N. Y., to deal in real estate, also to engage in the business of managers and proprietors of theatres, also to arrange for the production of all kinds of stage performances and to publish dramatic and musical plays; capital, \$5,000,000; directors: Andre Sustanoby, Jacques Sustanoby, Huntington Bay, N. Y.; Pierre Sustanoby, 8 Thomas Street, New York city.

Monroe Theatre Company, Rochester, N. Y., to purchase and lease theatres and produce and dispose of stage productions of all kinds; capital, \$4,000; directors: Willis O. Hubbard, Carl W. Storandt, Ward L. Vaughan, Rochester, N. Y.

415 West Thirty-third Street Realty Company, New York city, to build theatres, conduct same and engage in a general theatrical and amusement business, including moving pictures; capital, \$4,000; directors: Montague D. Cohen, 380 West Forty-eighth Street; William R. Singer, Morris Rabinowitz, 180 Broadway, New York city.

L. E. Landone, Inc., New York city, to engage in the business of theatrical managers and to do a general advertising business; capital, \$5,000; directors: Leon Sibert Landone, Frank Robinson, 511 West 128th Street; Edwin A. Perle, 122 West Ninety-fourth Street, New York city.

Golden Gate Amusement Company, New York city, to engage in the theatrical and moving picture business and deal in real estate for amusement purposes; capital, \$5,000; directors: Milton M. Goldsmith, Charles M. Rosenthal, Joseph M. Baum, 31 Nassau Street, New York city.

Hex Motion Picture Mfg. Company, to manufacture, export and import moving picture machines and accessories to construct and maintain moving picture theatres; capital, \$25,000; directors: Allen A. Deutsch, 405 Graham Avenue; Anna Gardner, 1244 Myrtle Avenue, Brooklyn, N. Y.; Alex E. Salkin, 619 Madison Avenue, New York city.

GOSIP OF THE TOWN.

Vaughan Glaser, who is starring with much success in The Man Between, formerly known as The Bridge, will star his leading lady, Fay Courteney, next season if a suitable vehicle can be found. Mr. Glaser will have six attractions on the road next season.

Violet Black, who has been seriously ill at Miss Alston's private sanitarium, is convalescing.

Beginning Dec. 12 Ruth St. Denis, who is to appear this season under the management of Henry B. Harris, will appear in a series of matinee performances of Egyptian dances in conjunction with the Imperial Russian Court Balalaika Orchestra which is in this country under the management of Klaw and Erlanger.

George B. Frothingham, famous in the original Robin Hood production, is appearing in vaudeville with La Petite Bohème in the German comedy sketch Fritz and the Chorus Girl. The tour is under the management of Frank H. Robie.

The new Henry Arthur Jones play, to be produced by the Authors' Producing company, has the title, We Can't Be as Bad as That. Katherine Keirled is the first American actress to be engaged for the play. Charlotte Gaville, who appeared here with Weedon Grossmith in Mr. Freedy and the Countess, will also have a role. Kate Phillips and William Hawtrey are others in the cast.

Owing to an accident to George Ober while on tour in the South with Rip Van Winkle and The Rivals, the tour was brought to a sudden end. The accident occurred on the train when nearing a station. As Mr. Ober arose to put on his overcoat the car made a sudden turn, throwing Mr. Ober against a seat and bruising three of his ribs, incapacitating him for the present. His managers, Demarest and Fowler, brought the entire company back to the city. The tour will be resumed as soon as Mr. Ober has recovered.

Emily Erickson Greene, who has been appearing with much success in Charles Horwitz's playlet, A Minnesota Romance, was seriously injured in a railroad wreck about six weeks ago in Michigan. She is now, however, on the way toward recovery at her home in Crookston, Minn., and expects to resume her tour in the Horwitz playlet Jan. 1.

Annie Russell in The Impostor will succeed The Speckled Band at the Garrick Dec. 20. Mrs. Patrick Campbell in The

Foolish Virgin comes to the Knickerbocker Dec. 19, following Julia Neilson and Fred Terry.

Myrtle Crosgrove, leading woman of The Man of the Hour, was left in the Shawnee City Hospital, Shawnee, Okla., critically ill with typhoid fever.

Percy Williams has come to an agreement with the Theatrical Mechanics' Union whereby the employees of his houses, in consideration of a raise in wages, refrain from accepting fees from the actors appearing in the Williams houses. Mr. Williams explained that tipping was the source of considerable discrimination to the misfortune of lesser paid vaudeville performers. This move does credit to Mr. Williams, who is one of the most progressive of our vaudeville managers, and might well be attempted by all managers.

Rehearsals began Nov. 30 for Henry Kolker's stellar debut, under the management of Henry W. Savage, in The Great Name. Mr. Kolker's supporting company includes Russ Whyal, Lissie Hudson Collier, Harlan Kirkland, Harry Hyde, August Hartshorn, Harry Tansey, Eugene Hohenwert, Rudolf Duerling, Arthur Hoyt, Ruth Chatterton, Frances Gaunt, Elia Lorimer, Gwendolyn Brooks, and Viva Vanecher. The Great Name will open at Hartford, Conn., on Christmas Day.

Earle Mitchell, with only two days' preparation, jumped into the part of Jimmy Jinks with the Chicago Baby Mine company at the Shubert Theatre, St. Paul, Minn., Nov. 27, and made a success of the role.

Charles A. Murray, formerly of Murray and Mack, and Mrs. Murray (Doe Hamilton) open a twenty-one weeks' engagement over the Sullivan and Conscience Circuit Dec. 11. Jerry the Janitor is the name of their sketch.

Alfred Dalby, the composer and musical director who on Aug. 22 last attempted to shoot his chorus girl wife, Teddy Adams, and to kill himself, was convicted of assault in the first degree and was sentenced Nov. 30 to serve not more than six years and two months and not less than three years and six months in Sing Sing.

By the will of his aunt, Nellie A. Crossman, who died Oct. 20, Digby Bell inherits a bequest of \$5,000.

James H. Doyle arrived in town last week after a year's engagement as stock director with the Shiller Players in Savannah, Ga. He commenced rehearsals Monday on a new production which Mr. Shiller will make of a farce-comedy with music, entitled Mamselle. It will open in three weeks.

OLD HEIDELBERG.

The New Theatre will make a revival of Old Heidelberg, following the engagement of Olga Nethercole. This will delay the production of Mrs. Austin's play, The Arrow Maker, till after the new year. Frank Gilmore in the revival will appear in the role played by the late Richard Mansfield. Louis Calvert and Jennie Busley are other players in the cast.

POMMANDER WALK.

Louis N. Parker and the English company, which will appear in his new play at Wallack's soon, arrived Dec. 4 on the Oedro. In the company are Vera Fophena, George Giddings, Cyril Carlisle, Lennox Pawle, Edgar Kent, Dorothy Parker, Geoffrey Douglas, Winifred Francis, T. Wigney Percyval, and Cicely Roberts.

JUSTICE.

Butler Davenport's new play, Justice, will be produced in the Lipina Theatre on the Bowery, Jan. 9. Carlotta Hillson and Walter Hampden will be in the cast.

THE RECORD OF DEATHS.

Cecile E. Kavanagh, for seventeen years assistant treasurer of the New Bedford Theatre, New Bedford, Mass., died Nov. 28, after a brief illness. Miss Kavanagh was very popular with the patrons of the house and will be greatly missed.

George C. Evans, manager of the Orpheum Theatre, Douglas, Ark., died Nov. 9 of consumption. Burial was in Keokuk, Ia. Mr. Evans was for several years associated with Milburn Hobson of the Beldorf at Independence, Kan., who formerly managed the Douglas house.

Annie E. Zimmerman, for twelve years assistant treasurer of the York, Pa., Opera House, died Nov. 21. The funeral was held Nov. 22. Floral offerings were sent by attaches of the theatre and by the Kirk Brown company.

F. H. Wiseman, a well-known musician, died suddenly of heart disease in Malta, C. O., Nov. 25. In the early eighties Mr. Wiseman was the leader of several different bands and orchestras and traveled with numerous troupes, including the Fannie K. Rice Dramatic company, Miles Ortolano Troupe, Julia Coventry company and Murray-Ober company (Mr. and Mrs. George Ober). In the early days of A. D. Field's Ministry, he was leader of the orchestra and Mr. Field's private secretary. Mr. Wiseman was sixty-four years old.

Mrs. Julia Wyatt, who played Topsy in Uncle Tom's Cabin for many years, died at her home in New Haven, Conn., at the age of eighty-seven years. Mrs. Wyatt's husband, George H. Wyatt, died in 1905.

Paula Woshinski, contralto at the Metropolitan Opera House, died Nov. 24. Her last appearance with the company was on Nov. 17, when she sang Scherzetto in Die Walkure. She was the wife of Herman Schwann, was an American and about thirty years of age.

Mrs. H. D. Forster, mother of Benish Forster, died at University Hospital, Kansas City, Mo., Sunday, Nov. 27.

A NEW CIRCUIT PROJECTED

POPULAR-PRICE THEATRES COVERING THE PRINCIPAL CITIES OF THE COUNTRY.

Co-operative in Plan, It Designs to Present Good Attractions at Low Rates—Capitalized at \$125,000—The Members of the Corporation and Their Statements.

Plans have been consummated, it is said, for the establishment of a circuit of popular-price theatres covering the principal cities of the United States and Canada. A corporation called the L. Lawrence Weber Co-operative Booking Circuit, with offices in the Columbia Theatre Building, Broadway and Forty-seventh Street, has been formed under the laws of the State of New York with a capital stock of \$125,000. The incorporators are L. Lawrence Weber, J. Herbert Mack, Samuel A. Scribner, of New York, and Rudolph K. Hynicka, of Cincinnati.

"It is the purpose of the organization," says the announcement of this plan, "to acquire forty theatres and to provide an equal number of companies to appear in them. There will be only one theatre in each of the large cities, except New York, Brooklyn, Chicago, and Philadelphia, and in each of these there will be two or three. Double arrangements have been entered into for three houses in Philadelphia, and contracts have been made for a theatre in Washington, D. C., and in Baltimore, and Newark. In any city where a theatre is not available, property will be acquired and a house erected. Under the regulations of the new company, any individual or company owning or controlling the lease of a desirable theatre may place the house in the circuit, for which an allotment of stock will be made.

"It is believed that in view of the present condition of the theatrical business all over the country there is a surplus of theatres in practically every city, and for this reason there will be no necessity for building new houses. In this way the contribution of theatres to the general scheme becomes stockholders. Provision for attractions has been carefully made upon entirely practical lines. The necessary forty attractions will be divided into five classes, namely, melodrama, society plays, comedy-drama, farce comedy and musical comedy. There will be eight of each of these, and they will be booked so that no performance of similar character will follow another in any of the houses, thus providing a diversified style of entertainment. Responsible producing managers will be invited to come into the corporation, and those who may be selected will be granted a franchise to operate their attractions over the circuit, and each will receive a number of shares of stock in the company, thus carrying out the co-operative idea. The entire system will be under the general control of a board of directors, who will assume responsibility for the proper conduct of the theatres and for the character of the performances, as well as for the manner of their presentation. This will insure perfectly conducted theatres and the maintenance at all times of a high standard of excellence in the productions."

L. Lawrence Weber, the originator of the plan, has issued a statement in which he says:

This is literally a co-operative company. Every person who takes in the theatre or the stock of the business, will be a stockholder in the corporation and share in the general benefits. It is not planned as an opposition to any existing system in the theatrical business. The main point of it all, aside from the fact that it is a co-operative company, is to bring the theatre to the country and show that people can enjoy merit in every particular, in the cheap price line. I do not mean "popular prices." This term has always been more or less evasive. We will offer the public meritorious entertainment, given in clean, perfectly appointed theatres at actually cheap prices. The scale has not been fully determined. But it will be cheap. We are convinced that the moving picture houses that have been drawing enormous crowds all over the country have created many thousands of new theatregoers. These people will respond to an opportunity to see live actors on a real stage, in place of the dumb reflections upon a screen, at the same price or even at a trifling advance. And, according to our co-operative plan, we can afford to present much more expensive productions than have ever been seen at popular price theatres, since every theatre in the circuit and every producing manager shares in the profits of the entire system instead of having to take only the results of his own individual receipts, whatever they may be. In other words, we will appeal to the masses who enjoy good shows by giving them something better than they have ever had, and at much lower prices. People of limited means all over the United States are "getting the worst of it," as the saying goes, in the matter of theatrical entertainment. They cannot afford to pay the prices exacted to see really high-class performances, prices that have gradually grown prohibitive. A few years ago, comparatively, the highest price for the best seats in the leading theatres in the country was one dollar. The same class of theatres today regularly charge two dollars, and, upon certain occasions, as high as three and four dollars. And it is also a fact that in a very large majority of cases, the shows that people of limited means can afford to patronize are not worth even the smaller prices. We propose to sit in between these two classes and give the people a fair run for their money. Our only aim is to fairly complete at this moment that we will certainly begin operating this system at the opening of the coming season next September.

FOR LOTTIE GILSON.

A vaudeville performance, followed by a reception, was tendered to Lottie Gilson by her numerous friends, on Tuesday, Dec. 6 at Belling's Casino.

FOR STAGE CHILDREN.

This Mission is in receipt of the following letter, which explains itself:

New York, Nov. 30, 1910.
It is to be regretted that the custom of having a Christmas tree for the stage children of New York has fallen by the way. This deservedly popular charity has been overlooked for a few years, and the fact that there are more children than ever actively engaged in stage life to-day suggests a much needed revival of a commendable custom.

Since the passing of Tony Pastor, the venerable and lovable patron of children of the theatrical world for years, and the charitable Mrs. K. L. Fernandez, there has not been a Christmas tree for the juvenile actors of this city.

For years the children gathered in Mr. Pastor's theatre at Christmas time, where the talent of the profession entertained their patrons with clever vaudeville performances. Then they died into Tammany Hall where the mammoth tree had been prepared, loaded with holiday gifts for all the little ones. It was a dazzling and inspiring spectacle, and not the least of the juvenile actors were forgotten, whether they were in New York or on tour.

The hundreds of stage children of to-day are wishing that some good fairy would make their dreams of Yuletide a beautiful reality and give them a merry sociable and an old-time Christmas tree.

At a long time and sincere friend of the stage children of this city, for many of whose stage careers I am responsible, I am desirous of interesting both the old and new friends of stage life, to insure a prompt response to my appeal. It is understood that a leading Broadway manager will donate his stage, and I should be gratified to have any ladies or gentlemen aid in consummating the desired revival and make several hundred children happy.

All letters or contributions sent to me direct, or through any newspaper or manager, will receive immediate acknowledgment. I will make public report of progress and results.

ANNA V. MORRISON,
Room 215,
Gaiety Theatre Building.

SALOME OUT-SALOMED.

Mary Garden's irresistible art has run up against an immovable mass of sentiment in the West. In Chicago, after the first performance of Salome further presentations were forbidden. The other cities of the Middle West where "Our Mary" is booked to appear as Salome are debating whether to allow the production. Mayor Bach, of Cleveland, has announced his intention to act as the chief executive of Chicago has done. Chief Young, of St. Louis, intends to allow the production until it gets shocking. Then it will be closed down. Atlanta and Baltimore will have none of Salome. Detroit and Milwaukee, however, for the sake of art, will accept it. Many in Chicago have expressed their intention of seeing the performance in Milwaukee. The other cities are divided in opinion.

CENSORSHIP OF BILLBOARDS.

The first victim of the recent enforcement of an ancient ordinance forbidding the exhibition of any posters displaying a criminal act was Richard Morris, manager of the Academy of Music. The offense was the posting of a paper in front of the Academy showing a woman stabbing a man, a poster advertising the play Siberia. Mr. Morris was brought before Magistrate Kestel Nov. 26. The magistrate wished to be lenient to the first offender, but Mr. Morris asked that the case be decided on its merits. Accordingly he was fined \$10, which was paid under protest.

OF INTEREST TO PERFORMERS.

At the regular meeting of the Theatrical Protective Union No. 1, of New York, held Sunday, Nov. 27, a measure was unanimously adopted providing that "no member of Local No. 1 should be allowed either to solicit or to accept tips from any performer. It is the aim of the lodge to uphold the honor of unionism. Members of the profession are asked kindly to refrain from offering tips and thereby assist in preventing members from violating this rule. "If any member fails to comply with this rule punishment will be meted out to each and every offender," is the declaration.

DAVIS ENTERTAINS PLAYERS.

Richard Harding Davis tendered an informal luncheon to the gentlemen of the company appearing in his latest play, The Seventh Daughter, at the Cort Theatre, Chicago. The luncheon took place at the Blackstone Hotel, and covers were laid for fourteen. Among those in attendance were Vincent Serrano, Wedgwood Nowell, Edward McWade, Roy Fairchild, Ernest Joy, Charles Garry, Henry Miller, Jr., Harry Mainhall, Jr., Charles Dowd, Omar Sami, C. Ristior, and Charles A. Shaw, business manager of the company.

DISCHARGED FROM BANKRUPTCY

Marie Dressler, in private life Mrs. Leila Koerber, who filed a petition in bankruptcy Sep. 3, 1908, with liabilities of \$26,000 and no assets, was granted a discharge Nov. 28. Truly Shattuck (Claire Strula de discharge Douglas) was also granted a discharge. Miss Shattuck's petition was filed Sept. 1, 1910, with liabilities of \$2,708 and no assets.

IN VAUDEVILLE.

Alfonso Zelaya, son of ex-President Zelaya of Nicaragua, opened his New York vaudeville engagement Monday at the American Music Hall. On the same bill is Count de Beaufort of France, who made his debut in Chicago last week.

ACTORS' CHURCH ALLIANCE.

Local and National Headquarters, 550 Seventh Avenue, New York.

The Brooklyn Chapter had a delightful reception at the Assembly, Pierpoint Street, Friday, Nov. 18. Mrs. Spooner presided at the business meeting which preceded the programme. There were a number of the National Council and the New York Chapter present. Mr. and Mrs. Corne Payton were the special guests of the evening. Twenty new members joined. A report was made of the financial condition of the Alliance.

The next church service of the New York Chapter will be Dec. 18 at St. Peter's Church, Twentieth Street near Ninth Avenue, at 8 o'clock. The Rev. Scott Kidder, of Astor Park, will preach. The County Fair will be held Dec. 6 at St. Chrysostom's Hall, to be opened at 3 P.M. by a member of the Alliance, F. F. Mackay. Mrs. Louise Francis Lyon is chairman of the fair. All donations can be sent to headquarters, 550 Seventh Avenue. The A. C. A. dinner, the second in the series, will be held at the Parliet Restaurant Nov. 28 at 7 P.M.

RECEPTION FOR ESTELLE ALLEN

Estelle Allen, of the Estelle Allen company while playing a week's engagement at the Majestic Theatre, Lorain, O. had a strenuous six days. During the Spring of 1903 Mr. and Mrs. Alfred Allen, her parents, were members of the McIntosh and Johnson permanent stock company at the old Verbeck Theatre, and Estelle was attending the public schools of Lorain. Her classmates, while she was filling an engagement at the Majestic week of Nov. 14, kept her busy attending dinners, receptions and dances given in her honor. Each evening there were box parties at the theatre, and the flowers presented to Miss Allen left very little space in her dressing-room for the reception of her former classmates.

"THE JULIAN ELTINGE MAGAZINE."

A. H. Woods has adopted a novel method of exploiting his latest star, Julian Eltinge, who is now starring in the Hochsina-Hauerback musical comedy, The Fascinating Widow, and is publishing a thirty-two page periodical called The Julian Eltinge Magazine in the interests of Mr. Eltinge. The first number contains, besides anecdotes, jokes, essays on men and women by Mr. Eltinge, and a description of his play, sixteen excellent full-page numbers, including "The Bathing Girl," "The Bridal Number," "The Spanish-American Bag," and "The Girl of Yore."

LA FANCIULLA DEL WEST.

The Girl of the Golden West, which is to have its premier at the Metropolitan Opera House, Dec. 10, in Italian, will have the following cast: Minnie, Emmy Destinn; Johnson, Enrico Caruso; Jake Rance, Pasquale Amato; Nick, Albert Reiss; Ashby, Adamo Didur; Sonora, Dinah Gilly; Trin, Angelo Bada; Sid, Giulio Rossi; Bello, Vincenzo Bacchiglioni; Harry, Pietro Audisio; Joe, Glen Hall; Happy, Antonio Pini-Corsi; Larkens, Menotti Puccini; Billy, Georges Bourgeois; Wowkie, Marie Mattfeld; Jake Wallace, Andrea de Segurora; Jose Castro, Edoardo Mignano, and Rider of the Pony Express, Lamberto Belleri.

LIFE MEMBERS FOR ACTORS' FUND.

Daniel Frohman, president of the Actors' Fund of America, has been making a determined effort this year to increase the life membership of that institution. He has been rewarded by the addition of the following to his list: Henry Woodruff, Richard Carle, Edmund Breese, George Nash, H. B. Miner, Billie Burke, May Irwin, Gertrude Elliott, and Mrs. Andrew Mack. As the cost is but \$50 Mr. Frohman hopes before the end of the year to enroll all the stars and more prominent players.

NORDICA WITH THE ABORNS

A special engagement is to be played in Kansas City in January by the Aborn English Grand Opera company. For this occasion Madame Nordica has been engaged to appear as Leonora in Il Trovatore and Marguerite in Faust. Madame Nordica will sing these roles in English. She is a strong advocate for grand opera in English. The engagement is for four nights, and Madame Nordica will appear with the regular cast of the Aborn company, which is now making its first tour of the South and West.

NEWARK T. M. A.

The Newark, Ohio, Lodge 83 of the T. M. A. has entirely reorganized. Traveling members are requested to send in their dues at once to George H. Hamilton, Box 115, Newark, Ohio. The last quarter's dues are payable now.

NORMAN HACKETT DELIVERS AN ADDRESS.

Norman Hackett was the guest of honor at the Ebell Club during the recent engagement of The City company in Los Angeles, and addressed an audience of more than eight hundred people on "The Modern Tendencies of the Drama."

NEW FIRM OF CHICAGO PRODUCERS.

Owen and Hoffman, whose acts, The Green-Eyed Monster and The Benediction, have met with such a hearty welcome in vaudeville, have entered the producing field. Mr. Owen, whose work in vaudeville is well known, is the author of all his own acts as well as Fables in Vaudeville, The Dreamer, The Closing Circle, Mr. Foggy from London, The Angelus, The Village Fool, and many other acts. Under the firm name of the Owen-Hoffman Players the team will produce acts written by Mr. Owen, as well as some others now being constructed. Each act will be scenically equipped and furnished with complete press matter, cuts, quarter sheet cards for advance work and also engraved postcards for advance distribution.

The firm has leased offices in the Crilly Building, Suite 216, 167 Dearborn Street, Chicago, Ill., and have placed Arthur H. McKechnie in active charge of the business. Mr. McKechnie is a newcomer in vaudeville, but has had theatrical experience, and is well known as a newspaper man, working on the New York Herald and the Associated Press in New York for several years.

HILLIARD IN THE SOUTH.

Robert Hilliard in A Fool There Was is being received with much acclaim throughout the South. It is his first tour below the Mason and Dixon line since he was starred in Mr. Barnes of New York, twenty-three years ago. After the first of the year his activities will be confined chiefly to the East, with perhaps a visit to the Pacific Coast to follow.

CATHERINE COUNTESS SCORES.

During her starring tour in The Awakening of Helena Richie, Catherine Countess has received such uniform praise that Stair and Havlin, her directors, are seeking for her another play of strong emotional quality.

CURRENT AMUSEMENTS.

Week ending December 10.

ACADEMY OF MUSIC—Stock co. in The Ensign.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ASTOR—Commencing Dec. 9—The Aviator—7 times.
BELASCO—The Concert—10th week—73 to 80 times.
BIOJO—Edna Sears in The Nest Egg—3d week—17 to 24 times.
BROADWAY—E. M. Sothern and Julia Marlowe in Macbeth—7 times.
BRONX—Vaudeville.
CASINO—Sam Bernard in He Came from Milwaukee—12th week—31 to 38 times.
CIRCLE—Mother—103 times, plus 1st week—1 to 8 times.
CITY—Kyrle Bellow in Raffles—8 times.
COLONIAL—Vaudeville.
COLUMBIA—Vanity Fair Burlesquers.
COMEDY—William Collins in I'll Be Hanged if I Do—3d week—9 to 16 times.
CRITERION—The Commuters—17th week—128 to 135 times.
DALY'S—Baby Mine—16th week—123 to 130 times.
EMPIRE—William Gillette in Sherlock Holmes—8 times.
FOURTEENTH STREET—Vaudeville and Pictures.
GAIETY—Get Rich Quick Wallingford—12th week—21 to 28 times.
GARRICK—The Speckled Band—3d week—13 to 20 times.
GLOBE—Sarah Bernhardt in L'Aiglon—3 times; Jeanne d'Arc—3 times; Camille—1 time; La Sorciere—1 time; Les Roisfous—1 time.
GRAND OPERA HOUSE—Adeline Genee in The Bachelor Belle—30 times, plus 1 time.
HACKETT—Commencing Dec. 6—Albert Chevalier in Daddy Duff—7 times.
HERALD SQUARE—Lulu Glaser in The Girl and the Kisser—3d week—16 to 23 times.
HIPPODROME—The International Oup; The Ballet of Niagara; The Earthquake—14th week.
HUDSON—Blanche Bates in Nobody's Widow—4th week—25 to 32 times.
HURLEY AND SEAMON'S—Golden Crook Burlesquers.
IRVING PLACE—Das Muskatennaschel—4th week—16 to 24 times; Der Veilchenfresser—1 time.
KEITH AND PROCTOR'S FIFTH AVENUE—KNICKERBOCKER—Julia Neilson and Fred Terry in Henry of Navarre—3d week—9 to 16 times.
LIBERTY—The Country Boy—15th week—112 to 119 times.
LINCOLN SQUARE—Vaudeville and Pictures.
LYCEUM—The Importance of Being Earnest—25 to 32 times.
LYRIO—Mrs. Leslie Carter in Two Women—2d week—6 to 13 times.
MAJESTIC—The Blue Bird—44 times, plus 5th week—38 to 46 times.
MANHATTAN—Vaudeville.
MAXINE ELLIOTT'S—The Gamblers—8th week—43 to 50 times.
METROPOLIS—Fada and Follies Burlesquers.
METROPOLITAN—Grand Opera co. in reper-toiry—4th week.
MINER'S BOWERY—Brigadiers Burlesquers.
MINER'S BRONX—Merry Whirl Burlesquers.
MINER'S NINETEEN AVENUE—Broadway Gaiety Girls Burlesquers.
MURRAY HILL—Queen of Bohemia Burlesquers.
NATIMOVA'S—30th St.—Mrs. Troubadour—35 times, plus 2d week—9 to 16 times.
NEW—Ola Netherole in Mary Magdalene—1st week—1 to 8 times.
NEW AMSTERDAM—Madame Sherry—18th week—111 to 123 times.
NEW YORK—Ella Trentant in Naughty Marietta—5th week—23 to 30 times.
OLYMPIC—Queen of the Jardin de Paris.
PLAZA—Vaudeville.
REPUBLIC—Roberta of Sunnybrook Farm—10th week—18 to 25 times.
RAYON—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville.
WALLACK'S—May Irwin in Getting a Pollab—5th week—35 to 42 times.
WHERRY—Kitty Gordon in Alma, Where Do You Live—11th week—77 to 84 times.
WEST—The Summer Widowers—12th week, plus 3 times.
YORKVILLE—Vaudeville and Moving Pictures.

PLAYS AND PLAYERS IN CHICAGO

Already Planning for the Holidays—Julian Eltinge's Success—
Get Rich Quick Wallingford—The Bills of the
Week—Colburn's Chat.

(Special to The Mirror.)

CHICAGO, Dec. 6.—Madame Troubadour will succeed The City at the Grand Opera House Christmas Day, with Madame Marietta Oily as the star.

May De Sousa returns to the city in The Mayreana, the new bill at the Colonial beginning this week. A big house greeted her enthusiastically. Our Miss Gibbs folded its tents and the Londoners of the company, almost lost in the western wilds of Chicago, immediately fed strandward.

Julian Eltinge is making his first appearance here at the Illinois as a musical comedy star, in The Fascinating Widow. Manager Will Davis had a fashionable houseful to greet the most popular man in woman's clothes, and the engagement seems a pre-holiday success unusually enjoyable.

George M. Cohan submitted his Get-Rich-Quick Wallingford at the Olympic, following The Aviator, but it is too early to give the verdict. We might give that of the press, audiences and managers, but we have not consulted the actors and others who take a lively interest in new offerings, nor the would-be authors who have had a lot of plays on hand and can easily make improvement in any production.

Another new offering this week is Two Men and a Girl, with Bailey and Austin at the Cort, following The Seventh Daughter, which has finished. The title of the newcomer seems to recall a play given one night only at the Grand Opera House by Tim Murphy.

The Arcadians, with Frank Moulan, will be at the Illinois beginning Christmas, and William Gillette is to follow in a repertoire of his plays. In these days when the genius of the play writer is chilled in the cold commercial atmosphere of the stage ye star would better revert to his former day successes.

Maxine Elliott in her nautical comedy, The Inferior Sex, was one of the strong attractions last week for the crowds here for the horse show, the stock show, the land show, the apple show. As the only woman in the cast she bears the burden of entertaining on her fair shoulders and she does it so well that the reviews contain no praise for her ability, which is not obscured by her beauty. Miss Elliott looks slender and that is becoming. As the unwilling prisoner aboard the private yacht she gracefully and fetchingly enacts the light comedy and dips deftly into sentiment now and then. She is possibly not so cowed as her former plays, but, as the critics said, she is more the actress. Her company, mostly English, is clever.

The bills this week: Grand Opera House, The City; La Salle, Sweetest Girl in Paris; Colonial, The Mayreana, with May De Sousa; Chicago, The Inferior Sex; The Spendthrift; McVicker's, The Rigger; Lyric, Maxine Elliott; Auditorium, grand opera; Garrick, Chocolate Soldier; Cort, Two Men and a Girl; Olympic, Get-Rich-Quick Wallingford; Studebaker, The Girl in the Train, with Frank Daniels; Powers, Commanders; Illinois, Julian Eltinge; Princess, Deep Purple; Whitney, Lower Berth 13; Haymarket, Winning Miles; Crown, The Rosary; National, Soul Kiss; Globe, Smart Set; People's, Heart's Desire; Bijou, Great Jewel Mystery; Marlowe, stock; College, stock; Criterion, Apollo.

In The Winning Mile, which is in the city again for the first time since the original production at the Garden Theatre, now American Music Hall, Max Bloom heads a large company at the Haymarket. The name of Mr. Woodfolk, the producer, appears with Harold Attridge's. Mr. Attridge was the original author of the book.

Harry Lander will be at the American Music Hall in February, and Rejane, George Lashwood and Vesta Victoria are announced.

Josephine Dillon is playing Sappho with the stock company at the Criterion.

The new order of things at the American Music Hall, with twenty-two numbers on the programme, seemed to have popular approval last week, judging from the size of the audiences and their demonstrations. The proceedings were crisp and rapid, but the voracious appetite of the pleasure seekers and bargain hunters was not over-satisfied. More acts lasting till midnight would have been devoured with few exceptions from the audience. Clayton Kennedy and Mattie Rooney, Garcia, the Shadowgraphist, Billy Dillon, Count de Beauregard, Joe Welch, Adair, Cameron, the Bonnie Gaylord, Mason and Bart, and the Ziegner Quartette were especially popular.

Manager William Morris will continue giving a programme of twenty-two acts at the American Music Hall, and this week Grace La Rue will head the stars of the bill. Hilda Spore is on the list, and a one act play by Arnold Daly. Bridge, also Joe Welch in Bill's Island, Cartmell and Harris, Garcia, Connelley Sisters, Harry Johnson, Dora Martini, and the Ziegner Quartet.

Horace Vinton, who has just returned from a trip to the Coast in his playlet, Bill Casey, Baglar, has been engaged by the American Film company to produce the dramas for its moving pictures.

Manager L. J. Anhalt of the Lyric, who enjoys the legitimate, was doubly gratified by the large audiences which gathered for the closing performances of the Robert Mantell engagement. Maxine Elliott is maintaining the prominence of the Lyric in the minds of theatregoers, and the engagement of Margaret Livingston, who will be at the Lyric for two weeks following Miss Elliott, is expected to further impress the elevation of this theatre on the public mind. Miss Livingston will play The Whirlwind the first week and produce a new play the second week.

Acting has made and is making the play. The Deep Purple, at the Princess, famous. Actors are as enthusiastic as ticket-purchasers. Even the most persistent deadhead applauds.

Louise Glauco, an ingenue recently in stock at Toledo, has been engaged for the new stock company which will open the new Imperial Theatre Christmas Day. Manager Frank Gascoigne has engaged Ida Glenn for character parts. Harvey Ferra of Frank Korman's support last season, Leo Ellsworth, and Frederick Julian.

Fanny Ward is starring on Manager Lyman Glover's bill de luxe at the Majestic this week in her playlet, An Unlucky Star. The Four Fords, Ryan and Richard, Frank Finney, Edna Ashley, Thelma California, Gloria, and The Big City Four are some of the other attractions.

Annette Kellerman, who some seasons ago was

modestly slipping a lithe figure into a tank at The White City, with a general admission of 25 cents, will be the star of the Majestic bill the week of Dec. 12. She is heralded as one of the greatest favorites of the American stage and as the greatest of vaudeville attractions. We didn't realize what we were seeing that cool fall night for a quarter, for now she is "the perfect woman." At that time she seemed to have feet, neat, girlish figure. We do not remember any look of awe on the faces of the popcorners.

Randolph Hartley's adaptation of The Tales of Hoffman, with Helena Frederick as Antonia, interested the big audiences at the Majestic last week. Miss Frederick sang beautifully and chiefly on this account the bit of Offenbach's delightful opera was enraging George Grampos sang "Dr. Miracle" well, and acted this prototype of Svengali impressively. John Philip good as Hoffman and Frank Vernon as Crespel. Mr. Hartley's arrangement was dramatic. There are other parts of the opera where comedy prevails, which would be better suited to vaudeville. The doll scene, for instance, Harry Tighe in a happy-go-lucky sort of sketch, with Lucy Monroe, was rather successful.

A new play, The Floodgate, by J. T. Prince, Jr., will be produced at the People's Theatre the week of Dec. 12. Rodney Ranous and Marie Nelson will have the leading roles with Messrs. Arling, Alcine, Howell, Hart, and Manners, and Misses Arcy and Halton in other parts.

The Rigger was attracting crowds to McVicker's last week. They saw a big play admirably acted. Guy Bates Post imparted to the role of Governor an almost ideal personality for the conceived character and made his humanity especially strong and appealing in the scene after the secret of negro ancestry was revealed to popular young governor. Frank Peters as Senator Long, J. M. O'Leary as Noyes, shared in the praise which the press has given the play, its star and the company. Florence Rockwell played the governor's fiancée with natural earnestness and sufficient sympathy. David Danard's manner seemed entirely right, and won much special applause. The Rigger remains this week. It will be followed by The Chorus Lady, with Rose Stahl. The young Chicagoan who wrote the play, and Salvation Nell, Edward Sheldon, must have been interested in the news that the police department's censoring officers edited the production here. A few swear words were omitted. It was a minor incident of a demonstration of popular resentment which first forced Salome off the stage at the Auditorium, and then caused a music hall vaudeville act to disappear. Certain songs and remarks in this were objected to, and the management withdrew it. An exhibition of a man's figure in a series of "mystery" pictures in the same theatre also received attention.

The Lion and the Mouse has been making the rounds of the stock companies here. It is Manager Charles Marvin's bill at the Marlowe this week with Albert Phillips and Lela Shaw in the lead. It is the opening bill of the new Imperial stock theatre and has been played at the College.

Frank Daniels, Vera Michelena and Salile Fisher are still bringing success to The Girl in the Train at the Studebaker, with no inconsiderable assistance from the music of Leo Fall.

Gilbert's The Palace of Truth will be given

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BOSTON'S AMUSEMENTS

The Globe Theatre Returns to Pictures and Vaudeville—A
Musical Comedy Premiere—Forbes-Robertson Honored—
Attractions of the Week—Benton's Chat.

(Special to The Mirror.)

BOSTON, Dec. 6.—Ante-Christmas is usually a comparatively dull season in Boston, but it was hardly expected that one of the houses would go out of commission as early as this. A few days ago The Globe has had a rather varied experience all this season—varied, and yet not so in one respect—and it was suddenly announced that it would go back to its summer regime of pictures, vaudeville and dime prices. Mabel Harrison and John's husbands were to have another week and the pictures were all in the Sunday layouts, but the change was made just the same. A reversion may be made 26 with The Rosary.

It is decidedly out of the ordinary to see a comic opera in Boston in advance of New York, but that is the experience at the Tremont. The Fortune Hunter ended its long story to audiences with the orchestra under the stage and now The Spring Maid had its practical premiere here after three performances en route from New York. Chief among the interesting features was the advent of Christie MacDonald as a star, for she is a Boston girl, having spent all her girlhood here, although born in Nova Scotia. She was given a hearty greeting in this comic opera, which is of Russian origin, and sang as vivaciously as she acted. The comic interests are well looked on for by William Burrows and Tom MacNaughton, and there is an innovation in the second act in the shape of a ballet interlude in which Paul Chute, a Boston dancer, has a leading part. The company is a large one and the piece is elaborately staged.

Forbes-Robertson and The Passing of the Third Floor Back had been awaited with interest for over three years by Bostonians, for this English actor has always been one of the best liked of the visitors from abroad in his previous engagements here, and much had been heard about this particular play by Jerome K. Jerome, consequently there was a large audience to greet him at the Shubert, society being especially well represented, and the piece scored quite as great an impression as it did in New York last year. Another company had given the piece in New England earlier in the Fall, but this was the first Boston hearing.

John Craig takes special pains in his Shakespearean productions at the Castle Square, and

its first American production Dec. 6 at the Elgroid theatre by pupils of the Chicago Musical College, under the direction of J. H. Gilmore. He has devoted special attention to the scenery and costumes as well as to the major work. It is recalled that this "fairly comedy" was first produced at the Royal Haymarket Theatre, London, in 1870 under the management of Mrs. Lockstone.

Twelfth Night this week will take a rank with the best of them all. It is quite worthy of a comparison with the times when Mr. Craig earned his Shakespearean spurs in the stock company of the late Augustin Daly.

Mary Young was thoroughly effective as Viola in the dual interpretation, and Mr. Craig's Malvolio was a careful study capably carried out in all respects. Mr. Meek and Mr. Hissell did much in the comedy scene of Sir Andrew and Sir Toby.

This is a week of repetitions at the Back Bay Opera House, for the forces are putting in their hardest work in the preparations for the production of Habenera, which is to come in the following week, and The Girl of the Golden West also to be seen here. The triple bill, which had been given twice, had a repetition last night with John MacCormack of the Chicago company as a visitor to add to the strength of the cast, in return to the compliment Constantino and Linsowka have been singing in Chicago.

Francis Wilson's coming to the Hollis with The Bachelor's Baby has been a success in every way since the very start, and despite the stringency of state laws, which come near the ruling of the pieces of this nature, there has been no loss of its effectiveness. It has been played in all its entirety at the Hollis and thanks to the cleverness of diminutive Ethel Downie, Mr. Wilson's scenes do not have to be abridged in the least.

Montgomery and Stone, too, continue to large audiences at the Colonial with the engagement extended for some time on account of the popularity of The Old Town. One change in cast has been made by which May Millman has been promoted to the character of the suffragette to succeed Nathalie Greene, and she has played it with much cleverness.

Another piece which will not leave here for some time is Seven Days at the Park, for it is now in its seventh week with big houses, all the time. The coast has been made clear here, and there will be no necessity for a transfer until the time of the coming of Aurea Lupin after the holidays.

Katie Old at the Boston looks much like a case of Three Twines and Bright Eyes with My Friend From India galvanized into new popularity by means of catchy music. Special fea-

tures have been made of the dancing by La Petite Adelaide, who has always been a Boston favorite, and who shows something of a new style for her.

Blanche Ring is in the second and last week of her engagement at the Majestic, where The Yankee Girl has made a pronounced hit. Thanks to the personal popularity of the star, she is the whole show, and Boston would be nothing else as her style of singing popular songs has always had great vogue here. Her numbers both new and old are good ones, and Harry Gilfill and the others of the company have to work hard to follow her lively pace.

In The Cowboy and The Told at the Grand Opera House they prove that Francis Wilson is not the only actor in town who can write a play and appear in it to advantage. In this case J. Wendall Davis is the versatile one, and he has constructed an effective picture of the west.

Elita Proctor Otis is the dramatic star to lead the vaudeville bill at Keith's this week, appearing to advantage in Mrs. Sumner's production. Others in the bill are Odette, Stuart Barnes, Fay, Coleys and Fay, James and Eddie Leonard, Richard Anderson, Conrad and Whitcomb, Carl Randall, Clara Ballerini, Ed. Hayward. Changes in both wheels are made in Boston this week, so that the burlesque offerings are: Gaiety, Dainty Duchess company, with Joe Morris; Howard Athenaeum, Minnie's American, with a house olio; Columbia, the Month Long Burlesquers, and Casino, Irwin's Majestic.

A special engagement has been made for the Back Bay Opera House, so that Melba can sing there once before she returns to Europe. The bill will be La Boheme, and for that performance the subscription will be advanced one night. A quick change has been made in the booking for the Majestic for next week, and Grace Van Studdiford will come there instead of Cyril Scott, who had been announced. She will give A Bridal Trip here.

Forbes-Robertson is having honors thrust upon him at this visit, for he has been asked to speak before the Boston 1915 folks, but it is more probable that he will accept an invitation from Harvard.

In the Superior Court last week a verdict for \$5,000 was given, with interest for six years, in the long continued suit over the costumes for The Wild Rose, which was given here at the Colonial. That was the first and only piece in which Evelyn Nesbitt Thaw played here, and the press agents can well remember how the dramatic critics turned down her pictures. They did not want chorus girls—oh, dear not in a little time they were tumbling over themselves hunting for new poses. It was during the engagement that the scenery and costumes of the show were attached, and the late Isaac B. Rich and Thomas H. Lettier furnished bond of \$10,000 to release them. One of the interesting features of the suit is the determination of the value of theatrical costumes after they have been used, and a number of stage experts testified. The case will go to the Supreme Court for further determination. The total of the verdict against the Pan-American Amusement Company in favor of Deputy Sheriff Robert R. Maguire was \$7,500.00.

Mr. and Mrs. Percy W. Long are receiving congratulations on the birth of their third son, Norton Huntington Long. The mother was known to the stage as Elita Proctor Otis, and her marriage to the instructor of English at Harvard.

JAY BENTON.

BROOKLYN AMUSEMENTS.

Marie Fitzgerald's New Play Well Received—

Record of the Week.



LOUIS LEON HALL.

A play without a name, by Marie V. Fitzgerald, was the offering at Payton's Bijou last week, and met the approval of a large and enthusiastic audience. The story concerns the life of the daughter of a French officer, Noel de Brissac, and his mother, who is in love with the beautiful Gabrielle Savelli. Her father opposes the union, but in an effort to please his daughter, whom he loves more than anything else in the world, he consents to meet Noel.

The young officer readily confesses when questioned that he is really without a name, and introduces to the girl's father the only guardian he has ever known, Madame George, who he believes to be his aunt. At this point in the play, Monsieur Arillon, also a soldier for the hand of Gabrielle, appears on the scene and recognizes Madame George as his former mistress. Determined that his rival shall not have the girl, he threatens to expose her and her family, and when challenged to do so by the young French officer, he boldly announces that Madame George is none other than the notorious La Belle Lucette, well known to the girls of Paris, and his former mistress. After the play of the mother that her sins shall be visited upon her child, and the decision that the son of La Belle Lucette is not worthy to become a member of the proud household of Savelli, she turns on Monsieur Arillon. In the end everything is satisfactorily settled when the family lawyers finally persuade Monsieur George, who is the only one of the happiness of his daughter, to relent and sanction the union of the young couple upon the condition that Madame George retire to a convent to atone for her sins. Mabel Griffith gave an excellent performance as the repentant La Belle Lucette and did some fine emotional work. Mabel Griffith did well as Gabrielle, the heroine, and Edward as Noel the lover. Harry A. McKee made a stern father and handled his part in his style. Eugene Frazier was only fair in the role of Henry Arillon. Edith Bowler, Frank Armstrong, William A. Mortimer, and H. Wilson, and Marie Horton took care of the less important parts. The stage settings were handsome, especially the scene in the conservatory, and great credit is due Addison Pitt, the worthy stage director, for the interest and hard work he has done in producing this play. This week, Charlotte Temple.

The offering last week at the Gotham was "The Girl from Out Yonder," with Jessie McAllister in the title role. Jessie McAllister had the role of Victoria and scored a decided success. Victor Brown, the new leading man, was given to good advantage in the role of Edward, as was Louis Dean in the role of Captain James Barton. James Kyrie MacCurdy as General Cooke, and Kate Woods Fiske kept the audience in the line of laughter. Ed. Devitt was called on to play the part of the old man who has been his part in a competent manner were Jane Stuart, Evelyn Watson, Roy Phillips, and Lawrence Harbour. "Daddy" Harbour, the stage director, deserves great praise for the excellent production of this week. Ed. Devitt, with Miss McAllister in the role of Emma Barton, and a fine performance is looked for.

Both a Little Queen was the offering at the Grand last week. Ida Adair as the young queen of Hungary was excellent. She interpreted this difficult role in a clever manner. Gertrude Rivers was a charming daughter of the wealthy Lannan, while Emeline Melville was a capital Irish servant. The role of Adolph Lannan was filled by Charles Schuchard and scored a decided hit, as did George Allen as Baron Osmaka and M. J. Briggs as Robert Trainor were also good. This week Billy.

Last week Mr. Payton offered the third musical comedy of the season at his Lee Avenue house, the attraction being "Fifty Miles from London." Minna Phillips handled the role of Edie Woods in fine style and made a hit with her singing of "Jack and Jill" as did Louis McKee in the role of Joe Westcott. Others in the cast were Lee Herrett as the elder Westcott, Joseph Hildard as David Harrison, Charles Hildard as Jim Harrison, Clifford Stark as Ted Woods, Grace Fox as Mrs. Tifford, Mabel Milne, and George S. Fisher. This week David Greenfield.

Especially interesting in view of Tolstoy's death so recently was the production of the Russian drama was well played by the stock company. A large audience greeted Forbes Robertson and his London co. last week at the New Shubert in "The Passing of the Third Floor Back." Mr. Robertson gave an exceedingly impressive performance and won the approval of all. This week, "The Dawn of a Tomorrow."

The Summer Widowers was seen for the second time in Brooklyn at the Majestic last week and scored as big a hit as when produced before. A capable company supported Kyrie Bellow in his revival at the Montauk of the familiar

Haffen. The performance last week served equally to demonstrate the popularity of the play and the proficiency of Mr. Bellow in a role which he has assumed on over 2000 occasions. In Mr. Bellow's support were Ernest Ballard, Elliott Page, Frank Westerton, Bernard Fairman, Jane May, Gladys Hanson, and Frank Connor.

An enthusiastic audience at the Broadway last week greeted the revival of Haffen's The Bohemian Girl, presented, revised and modernized by the Aborn Opera Co. James Stevens as Count Arabelle, was not only dignified and courtly in presence, but he demonstrated good method and a splendid baritone, which won for him many encores. Albert Parr as Thaddeus also scored a decided hit and received much applause for his "When Other Lips and Other Hearts." Blanche Duffield quickly was awarded praise and an encore for "I Dreamt That I Dwelt in Marble Halls." Bertha Shalek as the Queen of the Gypsies was seen to good advantage and won approval. Maurice Lavigne was capital as Florestin, as was Charles Gallagher as Devilshoof.

The House With the Green Shutters was presented at the Court Theatre week Nov. 28 and pleased a large audience. Beginning this week the Court will change its policy and run as a melodramatic stock house which will be known as the Court Players. Tony the Bootblack will be the first offering.

Through Death Valley was produced at the Amphion Theatre last week. Harry Kelly in the Decors and the Lady was the offering at the Grand Opera last week and met with decided approval and should have a successful stay here, being scheduled for a two weeks engagement.

An exceptionally fine bill was offered at the Grosvenor Theatre last week. G. M. O'Sullivan's The Governor's Men was the headline feature. The Governor, with Herbert Keiley and Edie Shannon in the principal roles, was one of the many good things on the Orpheum bill last week and scored a decided hit.

This offering at the burlesque houses last week were: Star, Bob Manchester's Crackerjacks; Crescent, The Police of the Day; Gayety, Queens of the Jardin de Paris; Empire, The Merry Whirl.

CHARLES J. RUPPEL.

WASHINGTON.

Good Business Continues at the Theatres—

Attractions of the Week—Professional Notes

WASHINGTON, D. C., Dec. 6.—Business has been good at the theatres during the past week. The Arcadians, Allan Jimmy Valentine, He Fell in Love With His Wife, and The Montana Limited were the proting offerings. Monday night openings denote strongly a continued interest in the theatre.

Etibel Barrymore is a favorite in Mid-Channel at the National. The supporting company includes Charles Dalton, H. Reeves Smith, Eugene O'Brien, Edward Arnold, Charles Wright, Madam Milton, Helen Freeman, Marianne Thurber, and Louise Brown. Etibel Barrymore's The Country Boy is winning favor at the Columbia Theatre. Coming December attractions include: May Robinson, Etibel Barrymore, The Deserter, and Chaucer, Gillett.

A brilliant audience attended the opening night of the engagement of Marie Cahill in Judy Forgot at the Belasco, the occasion being a benefit performance for the local branch of the National Junior Republic League given under society direction and patronage of Miss Cahill's success was instant. Mrs. Taft and party were prominent box occupants. Next week Preston Gibson's new play Drifting.

Edward B. Rose's new religious play, The Beauty, attracts to the Academy of Music. Managers Howland and Clifford provide an excellent company, headed by Louis Rhee, who scores a success in the leading part. Next week, The House With the Green Shutters. Heading the very attractive bill offered by Manager Chase at his popular house this week is the appearance of Etibel Barrymore as a student, James Young, who presents a legitimate and most praiseworthy act, in the course of which he gives costume impersonations of Hamlet, Mac Antonio, and Shylock. Others of very pleasing character include Christy Mathews and "Chief" Morgan, related by May Tully, in the baseball sketch, Currae. The Charles Abner troupe of cycling comedians, Dora Hanco, the gray violinist, Taylor, Krenzman and White, Emerson and Baldwin, and McDavett and Kelly. Next week's bill will have a leading headliner, Mabel Arbuckle and company in The Weicher. Harold B. Chase, son of Plymouth B. Chase, proprietor of Chase's, has been elected to the editorial staff of the "Red and Blue," the University of Pennsylvania's literary magazine. Chase is a senior in the college of the university, is an editor of the "Pennsylvania," the university daily, business manager of "The Punch Bowl," the comic publication of the university, a member of the 1911 senior record committee and manager of the soccer football team.

Clara Turner's Stock company is at the Howard Theatre for a several weeks' engagement and present this week Lillian Mortimer's Southern play, A Girl's Best Friend. The new manager of the Howard is Fred W. Palmer, who controls theatrical alliances with Annapolis, Md., Long Branch, N. J., and Erie, Pa. The new treasurer is Lois Rich, with James Humphrey, advertising agent.

Musical novelty scheduled for Wednesday afternoon at the Columbia is promised in the appearance of the Imperial Russian Court Ballet Orchestra, headed by its creator and conductor, W. W. Andreev, under the management of Klean and Bringer.

Following her appearance here in Mid-Channel at the National this week, Etibel Barrymore goes to her home on the shores of Long Island Sound for a brief rest previous to taking up rehearsals for the revival of Pinero's Trelawney of the Wells, which will open at the New York Empire Theatre Jan. 2. Miss Barrymore appearing in the leading role of Rose Trelawney.

Clarence Jacobson, formerly of the New National business staff, is a welcome visitor in charge of The Country Boy at the Columbia. The Kins Memorial Services Sunday night at the National Theatre held an overcrowded crowd. The United States Marine Band under the direction of Brother William H. Santman rendered an elaborate performance of sacred selections.

The attractions at the burlesque houses for the current week include: At the Gayety, Billy W. Watson's Girls From Happyland. The Loewm Theatre, The Girls From Dixie, featuring the German comedians Adams and Gahl, and the dancer Mlle. Zenna. Attractions at the Gayety, Rents Hamley, Loewm, The Merry Maidens.

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INFORMATION wanted of Lillian Blair (daughter of Matilda and Thomas Blair), formerly of California, now or late in the theatrical business and said to have been connected in the Krenzier Russia production. Said Lillian Blair will communicate with undersigned will bear of something to her benefit. Address George Maure, Corner Spruce and Liberty Avenues, Richmond Hill, Queens County, N. Y.

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DATES AHEAD

Received too late for classification.

ADAMS, MAUDE (Charles Frohman, mgr.): Toronto, Ont., 5-10.

ALIAS JIMMY VALENTINE (Lieber and Co., mgrs.): Johnston, N. Y., 7. Home, 8. Cortland 9. Watertown 10. Ogdensburg 12. Plattsburgh 13. Burlington, Vt., 14. Barre 15. Brattleboro 16. Bennington 17.

AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): Knoxville, Tenn., 5-10. Memphis 11-17. AT THE OLD CROSSROADS (Arthur C. Alston, mgr.): Norfolk, Va., 12-17.

BEVANI OPERA: San Francisco, Cal., 4-17.

CLARKE, FREDERICK (J. Cosgrove, mgr.): Minneapolis, Minn., 7. Nankota 8. Rapid City 9. Minot 10. Fort Pierre 11. Pierre 12. Deadwood 13. Fort Arthur 14. 15. Ft. Williams 16. 17.

COBURN'S MINSTRELS: Greensboro, Ala., 7. Demopolis 8. Selma 9. Union Springs 10. Troy 11. 12. Eufaula 13. Dawson, Ga., 14. Albany 15. Americus 16. Columbus 17.

COUNTY SHERRIFF (O. S. Woe, mgr.): Atlantic City, N. J., 9. 7. Glassboro 8. Salem 9. York, Pa., 10. Gettysburg 12. Hancock, Md., 13. Berlin, Pa., 14. Myradsdale 15. Lancaster 16. Johnstown 17.

DODGE, SANFORD (B. S. Ford, mgr.): Bevelsfort, N. C., 12. 13. Kaniokas 14. 15. Kelowna 16. 17.

DRIFTING: New Haven, Conn., 8. Washington, D. C. 12-17.

GILPIN, HYFNOTISTS (J. H. Gilpin, mgr.): Chicago, Ill., 12-17.

GIRL AND THE RANGER (Frank P. Prescott, mgr.): Durant, Okla., 10. Atoka 12. Lehigh 13. Coalgate 14. Ada 15. Holdenville 16. Okmulgee 17. Elletts 18.

HILLMAN'S IDEAL STOCK (Lucy M. Hayes, mgr.): Aurora, Kan., 9. 7. Miltonvale 8-10. Minneapolis 12-14.

HILLMAN'S STOCK (F. P. Hillman, mgr.): Kensington, Kan., 8-10. Agua 12-14.

HUMAN HEARTS (Southern): L. Delmore, mgr.: Lawrence, Kan., 8. Kansasville 9. Savannah 10.

HOUSE OF A THOUSAND CANDLES (Co. B.: Bowland and Gaskell, props.): Stamford, Tex., 7. Asson 8. Thurber 9. Weatherford 10. Mexia 11. Groesbeck 12. Calvert 14. Hearne 15. Jacksonville 16. Theatrical 17.

LION AND THE MOUSE (Henry B. Harris, mgr.): Richmond, Va., 6-10.

LOTTERY MAN (Messrs. Shubert, mgrs.): Memphis, Tenn., 7-10.

MARR, PHIL (Leslie E. Smith, mgr.): Geneva, N. Y., 8-10. Little Falls 12-17.

MALLOCH, CLYTON (D. R. Cook, mgr.): Greenwich, N. Y., 9. Salem 10. Poughkeepsie, N. Y., 11. Middletown 12. 13. Randolph 15. St. Johnsburg 16. 17.

MANTAVAN OPERA: Scranton, Miss., 8. Gulfport 9. Selma, Ala., 12-16. Greenville, Miss., 17.

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PAID IN FULL (B. O. Andrews, mgr.): Loganport, Ind., 10. Huntington 12. Elletts 13. Elletts 14. Elletts 15. Elletts 16. Elletts 17. Elletts 18. Elletts 19. Elletts 20. Elletts 21. Elletts 22. Elletts 23. Elletts 24. Elletts 25. Elletts 26. Elletts 27. Elletts 28. Elletts 29. Elletts 30. Elletts 31. Elletts 32. Elletts 33. Elletts 34. Elletts 35. Elletts 36. Elletts 37. Elletts 38. Elletts 39. Elletts 40. Elletts 41. Elletts 42. Elletts 43. Elletts 44. Elletts 45. Elletts 46. Elletts 47. Elletts 48. Elletts 49. Elletts 50. Elletts 51. Elletts 52. Elletts 53. Elletts 54. Elletts 55. Elletts 56. Elletts 57. Elletts 58. Elletts 59. Elletts 60. Elletts 61. Elletts 62. Elletts 63. Elletts 64. Elletts 65. Elletts 66. Elletts 67. Elletts 68. Elletts 69. Elletts 70. Elletts 71. Elletts 72. Elletts 73. Elletts 74. Elletts 75. Elletts 76. Elletts 77. Elletts 78. Elletts 79. Elletts 80. Elletts 81. Elletts 82. Elletts 83. Elletts 84. Elletts 85. Elletts 86. Elletts 87. Elletts 88. Elletts 89. 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VALDEVILLE

The current week's bills are:
Fifth Avenue.—For the second week of her engagement at the Fifth Avenue Gertrude Hoffmann will elaborate her already pretentious review. Miss Hoffmann will introduce two distinct novelties of her own creation, The Belle Girl and The Physical Culture Girl. In The Trampette Sextette a la Carmen. In addition Miss Hoffmann will offer a dancing imitation of Genoa and an acting imitation of Madame Bernhardt in one of her famous roles. Others on a rather ornate bill at the Fifth Avenue will be Charlotte Parry and company in the protean drama, The Comstock Mystery, in which the star portrays seven distinct characters; Raymond and Caverly, German comedians; and sketch, A Booming Town; James T. Kelly and Annie Kent in their singing and dancing interlude, Ginger Snaps; Delia, the accomplished accordion and piano virtuoso; Kremka Brothers, acrobatic jesters; Sharkey, Geisler and Lewis, singing comedians; Lillian Benoit, La-rola Kelsa, Four Nelson Comiques, Clasio Curlette, the Apache Dance, Monroe and Mack, La Preva, Juliet, The Stolen Story, Six O'Connor Sisters, the Wow Wow, Count De Beaufort, the Four Amaranths, Wlad Wyne, The Hold Up, Colonial, Nat. M. Willis, William H. Thompson in The Old Musician, Ella-Novilla Troupe, Ray Cox, Gene Greene, Wormwood's animals, Cooper and Robinson, Jetter and Rogers, Homer Miles and company, The Man from the Sea, The New Pianophilic Minstrels, Beatrice Ingram and company in The Little Duchess, Blaise and Fink, the Great Lester, Loney Haskell, Gash Sisters, Jungling Burkes, Eddie Leonard and Mabel Russell.
Manhattan Opera House.—A Night in the Slums of Paris, Liddle Clig, Belleclair Brothers, Morton and Moore, Haines and Vidocq, Harrigan, Yvette, Mr. and Mrs. Stuart Darrow, Ed. Baxter, Le Mass, Bennett and La Mass, Du Ball Trio, Brown, Sprague and McNece, Carita Day, Wood Musical Trio, Arizona Frank, the Cronins.
Hammerstein's.—Mila, Dase, A Night in a Turkish Bath, Morton and Moore, Al. Von Tilger, Yvette, O'Brien and Havel and Beale Kyle, Barry and Wolford, Chas. Chase.
Imperial Russian Dancers. Robedillo, Bedini and Arthur, Lillian Shaw, Marshall Montgomery, Armstrong and Clark, Kessler and Lee, Edwin Holt and company in The Mayor and the Manicure.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.
 Where no date is given, it will be understood that the current week is meant.

Abern, Chas., Troupe—Chase's, Washington, D. C.
 Amaranth, Four—American, N. Y. C.
 American Newsboys—Miles, Minneapolis, Minn., Maj., St. Paul, Minn., 12-17.
 Armstrong and Clark—Bronx, N. Y. C.
 Baldwin and Brown—Bronx, N. Y. C.
 Barry and Wolford—Hammerstein's, N. Y. C.
 Bartle, Steve—American, N. Y. C.
 Beard, Billy—Maj., Ft. Worth, Tex., Maj., Dallas, Tex., 12-17.
 Behan, George—Orph., Oakland, Cal.
 Bedini and Arthur—Bronx, N. Y. C.
 Bedouin Troupe—American, N. Y. C.
 Belleclair Bros.—Manhattan O. H., N. Y. C.
 Belmont, Joe—Edinburgh, Scot., 5-10, Hanley, Eng., 12-17, Haxley, 10-34, Coventry 26-31.
 Berners Players—Hammerstein's, N. Y. C.
 Bicknell and Gibson—Princess, Hot Springs, Ark.
 Big City Four—Maj., Chas., Lyric, Dayton, O., 12-17.
 Bliley, Edgar, and Henry Fink—Alhambra, N. Y. C.
 Breen, Harry—Keith's, Prov., R. I.
 Burke, Dan—Forsyth, Atlanta, Ga.
 Burkes, Juggins—Alhambra, N. Y. C.
 Chasino—Hammerstein's, N. Y. C.
 Cleveland, Claude and Marion—Orph., Boston, Mass.
 Clig, Liddle—Manhattan O. H., N. Y. C.
 Cline, Maggie—Grand, Pittsburgh, Pa., 12-17.
 Connolly, Mr. and Mrs. Edwin—Orph., Duluth, Minn., Orph., Winnipeg, Can., 12-17.
 Cooper and Bateson—Colonial, N. Y. C.
 Cox, Ray—Colonial, N. Y. C.
 Cras, Mrs. Garding—Proctor's, Newark, N. J.
 CRESNEY, WILL M., AND BLANCHE DAYNE—Maj., Milwaukee, Wis., 5-17.
 Cross and Josephine—Orph., Seattle, Wash., Orph., Portland, Ore., 12-17.
 Cunningham and Marion—Mary Anderson, Louisville, Ky., 11-17.
 Dagwell Sisters—Orph., Harrisburg, Pa., Polli's, Scranton, Pa., 12-17.
 Del's Country Club—Grand, Tacoma, Wash., Grand, Portland, Ore., 12-17.
 Dase, Mila—Hammerstein's, N. Y. C.
 De Beaufort, Count Jacques Maurik—American, N. Y. C.
 De Velde and Zelds—Keith's, Paterson, N. J.
 De Witt, Burns and Rerance—Tiby's Variet., Prague, Austria, 1-30.
 Deaves, Harry—Orph., Chgo.
 Delro—Fifth Ave., N. Y. C.
 Dellall, Paul—Polli's, Bridgeport, Conn., Colonial, N. Y. C., 12-17.
 Dupres, Fred—Orph., New Orleans, La.
 Edwards, Gus, Song Review—Manhattan O. H., N. Y. C.
 Ella-Novilla Troupe—Colonial, N. Y. C.
 Emerson and Baldwin—Chase's, Washington, D. C.
 Fay, Anna Eva—Hopkins, Louisville, Ky.
 Finney, Hans and Gladys—Orph., Omaha, Neb.
 Frevoll—Maj., Birmingham, Ala., Maj., Montgomery, Ala., 12-17.
 Frey Twins—Orph., Lincoln, Neb., 12-17.
 Gash Sisters—Alhambra, N. Y. C.
 Girls of Melody Land—Temple, Detroit, Mich., Temple, Rochester, N. Y., 12-17.
 Glose, Augusta—Orph., Salt Lake City, U., 11-17.
 Granville, Bernard, and Wm. F. Rogers—Maj., Milwaukee, Wis., Haymarket, Chgo., 11-17.
 Green, Gene—Colonial, N. Y. C.
 Grish—Grand—Orph., Harrisburg, Pa.
 Haines and Vidocq—Manhattan O. H., N. Y. C.
 Hamilton, Estella B., Miles, Minneapolis, Minn., Maj., St. Paul, Minn., 11-17.
 Harrigan—Manhattan O. H., N. Y. C.
 Harris and Randall—Indiana, Marion, Ind., 12-17.
 Hazzel, Loney—Alhambra, N. Y. C.
 Hayman and Franklin—Holborn, London, Eng., 5-10, Regent, Bedford, 12-17, Palace, Cardiff, Wales 10-34, Tivoli, London, Eng., 26-31.
 Hayward and Hayward—Grand, Evansville, Ind., Orph., Memphis, Tenn., 12-17.
 Hoy and Mearns—Maj., Montgomery, Ala., Maj., Birmingham, Ala., 11-17.

Hold Up—American, N. Y. C.
 Holt, Edwin—Bronx, N. Y. C.
 Howard and North—Temple, Detroit, Mich.
 Howard Bros.—Polli's, Hartford, Conn., Polli's, Bridgeport, Conn., 12-17.
 Hymer, John B., Keith's, Boston, Mass., 12-17.
 Shubert, Tica, N. Y.
 Imperial Russian Dancers—Bronx, N. Y. C.
 INGRAM, BEATRICE—Alhambra, N. Y. C.
 Inness and Ryan—Maj., Charleston, S. C., Maj., Columbus, Ga., 12-17.
 Juliet—American, N. Y. C.
 Keaton, Thos.—Hathaway's, Lowell, Mass.
 Keenan, Frank—Keith's, Providence, R. I.
 Kelly and Kent—Fifth Ave., N. Y. C.
 Kessler and Lee—Bronx, N. Y. C.
 Klein and Clifton—Gaiety, Galesburg, Ill., Avenue, E. St. Louis 12-17.
 KNIGHT, HARLAN E.—Orph., Spokane, Wash., Orph., Seattle, Wash., 12-17.
 Kremka Bros.—Fifth Ave., N. Y. C.
 Kyle, Beale—Hammerstein's, N. Y. C.
 La Preva—American, N. Y. C.
 Leonard, Eddie and Mabel Russell—Alhambra, N. Y. C.
 Lester—Alhambra, N. Y. C.
 Little Strangers—Polli's, Bridgeport, Conn., Colonial, N. Y. C., 12-17.
 Mack, Wilbur and Nella Walker—Polli's, New Haven, Conn., Polli's, Bridgeport, Conn., 12-17.
 McDowell, John and Alice—American, Cinli., O.
 McIntire and Heath—Shaw's, Buffalo, N. Y., Grand, Pittsburgh, Pa., 12-17.
 McKay and Cantwell—Orph., Sioux City, Ia., Orph., Minneapolis, Minn., 11-17.
 Man From the Sea—Alhambra, N. Y. C.
 Mann, Sam—Grand, Pittsburgh, Pa.
 Mathewson, Christy, and Chief Meyers—Chase's, Washington, D. C.
 Miles, Homer—Colonial, N. Y. C.
 Millman Trio—Apollo, Vienna, Aus., 1-30.
 Monroe and Mack—American, N. Y. C.
 Montgomery, Marshall—Bronx, N. Y. C.
 Morton and Moore—Manhattan O. H., N. Y. C.
 Morris, Follies—Orph., Los Angeles, Cal., 5-17.
 Motorist—Maj., Ft. Worth, Tex.
 Nawn, Tom—Keith's, Phila., Shaw's, Buffalo, N. Y., 12-17.
 Night in the Slums of Paris—Manhattan O. H., N. Y. C.
 Norwood Adelade—Temple, Rochester, N. Y.
 Nugent, J. C.—Orph., Sioux City, Ia.
 O'Brien and Havel—Hammerstein's, N. Y. C.
 O'Connor Sisters—American, N. Y. C.
 Operator—The Maj., Cedar Rapids, Ia., Family, Lafayette, Ind., 12-17.
 Parry, Chas. Clig, Ave., N. Y. C.
 Pianophilic Minstrels—Alhambra, N. Y. C.
 Queen Mab and Wells—Polli's, Oklahoma City, Okla., Princess, Wichita, Kan., 11-17.
 Raymond and Caverly—Fifth Ave., N. Y. C.
 Reed, R. M., Chgo., Ill., Orph., Lincoln, Neb., 12-17.
 Rianco, Four—Orph., Kansas City, Mo.
 Ritter and Foster—Orph., London, Eng., Hammerstein's, London 12-17, Teakston 10-24.
 Robedillo—Bronx, N. Y. C.
 Robbich and Childers—Orph., Alliance, O.
 Rocamora, Suzanne—Columbia, Cinli., Mary Anderson, Louisville 11-17.
 Ronco, Dora—Chase's, Washington, D. C.
 RYAN, THOS. J.—NICHFIELD—Chico, Ill., Columbia, St. Louis, Mo., 11-17.
 Scott and Wilcox—Grand, Sacramento, Cal., Los Angeles, Cal., 11-17.
 Sharkey, Geisler and Lewis—Fifth Ave., N. Y. C.
 Shaw, Lillian—Bronx, N. Y. C.
 Shissel, Liron—Orph., Ogden, U., 11-17.
 Stolen Story—American, N. Y. C.
 Tambo and Tambo—Empire, Newmarket, Eng., 5-10, Empire, South Shields, 12-17, Empire, Edinburgh, Scot., 10-34, Empire, Glasgow, 26-31.
 Taylor, Mac—Star, Champaign, Ill., Grand, 12-17.
 Thompson, William H.—Colonial, N. Y. C.
 Tolly, Max—Chase's, Washington, D. C.
 VAN, CHARLES AND FANNIE—Keith's, Columbus, O.
 Von Tilger, A.—Hammerstein's, N. Y. C.
 Watson, Farmyard—Keith's, Prov., R. I.
 Westony, Vilmos—Temple, Detroit, Mich.
 Willard and Bond—Princess, Hot Springs, Ark.
 Willis, Nat M.—Colonial, N. Y. C.
 Wilson, Jack, Trio—Temple, Detroit, Mich.
 Yow Yow—American, N. Y. C.
 WRIGHT, MORRIS, AND BENE DISTRICT—Maj., Paterson, N. J., Maryland, Balto., 12-17.
 Wynne, Wlad—American, N. Y. C.
 Young, James—Chase's, Washington, D. C.
 Yvette—Hammerstein's, N. Y. C.

Deaths

FORBES.—A boy to Mr. and Mrs. James Forbes in New York, Nov. 17.
 WATERMAN.—A son to Dr. and Mrs. A. H. Waterman (Cecilia Loftus), in London, Dec. 1.
Married.
 COGGESHALL—GOODWIN.—Frederick M. Coggeshall to Madeline Goodwin, in Arkansas, Nov. 24.
 DOWNS—WILBUR.—Fred Downs and Lina Wilbur, at Adrian, Mich., Nov. 10.
 INGRAM—LABORE.—Harry Ingram and Elfrida Labore, in Milwaukee, Nov. 21.
 JENKINS—BALGHER.—Tom Jenkins and E. Balgher, at Huron, S. D., on Nov. 10.
 JUNIOR—ROGERS.—John Junior to Mrs. M. M. Rogers, in New York, Nov. 17.
 KENDRICK—LAWRENCE.—John R. Kendrick, Jr., to George Lawrence, in Irvington, N. Y., Nov. 19.
 MARDO—HARRIS.—Peter Mardo and Florence Harris, at Louisville, Ky., Nov. 14.
 MERRILL—LEWIS.—Eugene F. Merrill and Marion Lewis, at Maquokette, Ia., on Nov. 1.
 SCHULTZ—HARRILL.—Paul Cornelius Schulte and Leticia Harrill, in San Francisco.
 WEBB—BARTMAN.—H. Walter Webb to Constance Bartman, in Stamford, Conn., Nov. 8.
Died
 COUCH.—George E. Couch, in Brooklyn, Nov. 30, aged 60 years.
 ELDRIDGE.—Mrs. Caroline Eldridge, aged 89 years, at South Hartford, Nov. 15, Washington County, N. Y.
 EVANS.—George C. Evans, at Douglas, Ariz., on Nov. 19.
 FAHNSDORF.—Grace Grete Fahnsdorf, at Coches, N. Y., on Nov. 25.
 HALL.—Marie Louise Hall, 64 years old, in Middletown, N. J., Nov. 31.
 HOMAN.—Mrs. J. Frank Homan, at Van Wert, Ohio, Nov. 25.
 KAVANAUGH.—Ocella R. Kavanaugh, at New Bedford, Mass., Oct. 30.
 POYNTER.—Mrs. H. D. Poynter, in Kansas City, Mo., Nov. 27.
 TOLSTOY.—Count Leo Tolstoy, in Astapova, Russia, Nov. 25, aged 52 years.
 WELLS.—Frederick R. Wells, in Brooklyn, N. Y., Nov. 16.
 WOERNING.—Paula Woerning, in New York, Nov. 25, aged 30 years.
 WYATT.—Mrs. Julia Wyatt, 87 years old, in New Haven, Conn., Nov. 2.

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Correspondence

ARKANSAS.

LITTLE ROCK.—KEMPNER (A. M. Ybanes): A Gentleman from Mississippi Nov. 21; performance and business good. Walker Whitehead in The Melting Pot 25; excellent performance, to fair business; describing S. B. O. business. Frederick Wards in Julius Caesar 24; no production, to good business. The Man of the Hour 25; performance and business good. Down in Dixie Minstrels 30. William Morris in My Cinderella Girl 1. James T. Powers in Havana 2. S. The Lottery Man 5. OAFITAL (Fred Pennell): Lorch Stock on, in Memphis 21-23. Alaska 24-26; performance and business good. The Spendthrift 28. The Third Degree 29. 30.—Lorch: Lorch Stock on, closed and has gone to Oklahoma City, Okla.
HOT SPRINGS.—AUDITORIUM (R. S. Bingham): A Gentleman from Mississippi Nov. 22 pleased a fair house. Walker Whitehead in The Melting Pot 25; no performance; good business. Frederick Wards in Julius Caesar 25; elaborate production, well received. The Man of the Hour 25; fair on and home. The Third Degree 28. Barton and Wiswail's Minstrels 20. The Spendthrift 30. James T. Powers in Havana 1. The Lottery Man 2.—NEW PRINCESS (Frank Head): Vaudeville includes Hima Wilcox, Simon Sorocdo, Monetta Fira, Douglas A. Flint and co. F. Monetta and Kessley's European Marionettes; business good 23-3.
FORT SMITH.—GRAND (C. A. Lick): Moulin Rouge Nov. 21; large house; poor performance. The Man of the Hour 22; excellent on, to fair audience. A Gentleman from Mississippi 25; large and delighted audience. My Cinderella Girl 30. The Lottery Man 1. The Newlyweds and Their Baby 5. Sika Minstrels (home talent) 5. 6.—LYRIC (O. L. Carroll): Howard Martyn, Chick and Woodson. La Rue's Imperial Minstrelers, Hixley and Malatula, and Lorraine 21-23; poor attractions, to large business.
PINE BLUFF.—ELKS (C. S. Philpot): Walker Whitehead in The Melting Pot Nov. 21; very fine performance, to light business. Frederick Wards 25 pleased small house. The Man of the Hour 24, minstrel and night; fair house; good on. Dixie Minstrels 22. The Spendthrift 29. The Third Degree 1. The Lottery Man 5.
TEXARKANA.—GRAND (Charles R. Saxe): Frederick Wards in Julius Caesar Nov. 26 gave satisfaction to a well filled house. The Man of the Hour 25. Wizard of Wiseland 1. Folly of the Circus 2. The Lottery Man 4.

CALIFORNIA.

SAN FRANCISCO.

The Other Woman, Girls, and A Matinee Idol Among the Week's Offerings.

Blanche Walsh is now in her second week at the Columbia in The Other Woman. Lillian Russell and her new farce-comedy, In Search of a Sinner, will be the presentation at this house commencing Nov. 26.
 The Alcantara gave a very pleasing production of Girls, which was its first presentation in stock. The next offering will be The Dollar Mark, which ran ten consecutive weeks in Los Angeles.
 Sam Loverich, manager of the Princess and Garrick, presented a very pleasing star, the same being Billy Clifford in his, The Girl, The Man and the Game. The play pleased. Commencing (matinee) 27, Mrs. Wigan of the Cabbage Patch will be given presentation.
 At the Garrick Max Dill is in his second and last week with The Girl and the Baron. Dream City, which proved so popular before, will commence an engagement 28.
 The Savoy had a very popular number in De Wolf Hopper, who presented A Matinee Idol. His leading woman is Louise Dresser. With this in that Dandy Chorus. The next offering will be The Kidnapping Girl.
 The Orpheum, National, Wigwam, and Chutes have very attractive numbers.
 One of the most welcome attractions to come to our city is Tetrazzini, who is billed to sing 6-8. She is under the management of Doc Lohy, formerly manager of the old Rivoli Opera House. It was in San Francisco that the superb quality of the singer's voice was discovered, and there is no question but that she will receive more than a hearty welcome. Prices will range from \$3 to \$1.
 Pavlova, Nordkin, and the Imperial Russian Ballet and Orchestra, under Theodore Stier, conductor, will be seen 30-32.
 Lisa Lehmann pleased, together with her trained quartette.
 Josephine G. Gordon, a young actress, who has just climbed to the ladder of fame, has suffered a setback by reason of ill health. The matter

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V.S.O. THE TALL TALE TELLER

was called to the attention of the Theatrical Managers' Association, and it is expected that something will be done to alleviate the distress of the young woman and her mother. They were found in a very destitute condition.
 Miss Barry will give a Discharge on Shakespeare's Macbeth, Trinculo, with illustrative acting. 1. This will be her only appearance in San Francisco.
 A. T. BARNETT.

LOS ANGELES.

Lella Burton Wells' Military Play Produced—Madame Naimova at the Majestic.

The Belasco was packed Nov. 22 by a well-pleased audience to witness the military production of Lella Burton Wells' new military drama, The Case of Sergeant Wills. Mrs. Wells is a Los Angeles woman, daughter of General Burton, retired; a widely known writer of short stories and a most charming and popular woman in social circles. This, her first dramatization, is a most agreeable surprise, the lines and situations are carefully drawn, the story entirely convincing and the characters natural. The scenes in the four acts are laid in Fort Meade, Dakota; Fort McKinley, Philippines Islands, and the ruined church of San Pedro, Monte near Fort McKinley. The cast included Lewis R. Ross, William Yerrance, Frank H. Camp, John J. Kennedy, Charles Manning, Richard Vivian, Herbert Rawlins, Harry Andrews, Richard Barbee, Chester Childs, Leroy Swaine, Douglas Arnold, Charles Gilroy, Eleanor Gordon, Helene Sullivan, and Adele Farrington. Scarcely speaking, the story opens at Fort Meade, showing Julian Allen in love with his cousin, Laurel Irving, also Captain Desmond trying for her hand, but with poor chance to win. Gambling houses ruin Julian, and rather than bring disgrace to his family he runs away, and a few years later the newspapers report him as drowned in San Francisco harbor. Five years elapse and the scene is transferred to Fort McKinley. A private is tried by court martial for having stolen company funds; he is brought before Colonel Allen, who holds the court of sentences. The private turns out to be Julian. It is now a case of solidarity duty, fatherly love, and Laurel's love, with soldierly duty prevailing; from now on it is the guard house, the scheme of Laurel to help him escape by appealing to Desmond, and pleading to marry him if he will accede to her wish and free Julian. Desmond agrees, and the scene shifts to the ruined church, with words between Julian and Desmond, in which the latter appeals to the former to kill himself or else concede, and leave the islands and his sweetheart; in fact, that

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SOUTH BEND.—**OLIVER OPERA HOUSE** (Harry G. Sommers): Howe's pictures filled the house twice Nov. 24; good as usual. Marie Tempest and excellent co. in Castle 18; failed to draw well; picture attractive. Edward and Mary Pickford 25; opened in the Ward to fair business.—**AUDITORIUM** (Harry G. Sommers): Sarah Bernhardt 23 in one act from four different plays; star attraction of the season; capacity house at advanced prices; fine performance. J. E. Dodson in The House Next Door 24 deluged two large houses; very capable co. Bright Eyes (return) 26 drew big house and pleased everybody. Y. M. G. A. Minstrels (local) 26; creditable amateur performance. The National 27; Ward and Vokes in The Trouble Makers 30; entertained a good house well.

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Laura Ordway, Burne Brothers, Great Singling and co., Doris Opera Trio, Keno, Walsh and Melrose; Kenney and Hollis, and pictures con-

pleased the bill; pleased large attendance.—**SAJOU** (L. M. Doss): The Palace, Doss, Follies, Doss and La Van, Alfreda and Pearl, and pictures to large attendance.—**PREMIER** (L. M. Doss): Gilmere and Castle, Herbert Brook, Problemist Brothers, Alf Heton, A Westerner's Way to large attendance.—**ITEMS**: Myra J. Murphy and John S. Hale have resigned from The Shubert's King co.—Ethel Carpenter, of this city, will shortly present in vaudeville a new one-act sketch.—Wright Huntington was well entertained by his many friends during his engagement at the Savoy 28-3, several dinners were given in his honor.

PITTSFIELD.—COLONIAL (James P. Sullivan): Franklin Woodruff in Call of the Wild pleased capacity houses Nov. 24. The Arrival of Kitty 26 pleased good business. Wright Lorrimer in The Shepherd King 6. The Deacon and the Lady 10.—**EMPIRE** (J. H. Tebbett): With a fine vaudeville bill Manager Tebbett's drew the largest attendance. Thanksgiving week in the history of the house.—**ITEM**: This season's theatrical event was the opening of the new vaudeville theatre Thanksgiving evening by Helen Ware in The Deserters. His Honor Mayor William H. Maclean, with the Board of Aldermen, occupied one of the boxes. The capacity house was well pleased with Miss Ware and her offering. The new theatre was built by Sullivan Brothers, of North Adams, and will be under the management of James P. Sullivan, now manager of the Colonial. On the ground floor there are 700 seats, in the balcony 450 seats. On each side of the stage there are two boxes, with 12 seats in each. The stage is 60 feet wide, 25 feet deep, opening 32 feet wide and 30 feet high. There are 1,400 electric lights in the house. The scenery is all new and up to date, being furnished by Charles and Gardiner of Boston. The stage staff consists of James P. Sullivan, manager and treasurer; Claude Sweet, musical director; Charles Williams, stage carpenter; James Doyle, caretaker; Frederick Beaumont, chief usher, and the genial Richard Powers, formerly of the Colonial, on the door. Sullivan Brothers now own and manage the Empire, of North Adams; Colonial and Majestic, of this city.

NEW BEDFORD.—THEATRE (William H. Green): The Chocolate Soldier delighted a record breaking audience Nov. 20; Harry Fairbank's understudy appeared in the title role and was very satisfactory; Rosa Viviana sang and acted charmingly as Madama; Madama was impersonated by Gene Tomaska with a rich vein of merriment; Francis J. Doyle as Captain Macmillan was exceedingly amusing; the dances were very handsome and the scenery capital; the chorus was adequate, and the orchestra, under the direction of the veteran, A. de Novellis, was excellent. The Terry Twins, Edgar Harner, Louise Morrison and co., John Brennan and co., Harry and Louise, and Mabel Girard 20-3.—**HATHAWAY'S** (John H. Hathaway, mgr.-mar.): Week 23-3: Takeo Namba Troupe, Percy Warram and co., Irene Dillon, Claude and Marion Cleveland, Anderson and Evans, Niblo and Riley and Doberty's (John V. Barry): Allen and Arnold, Barney Frost, Valda Comedy Duo, Olaybrook, Alice Richards, and pictures; big business; good bill.—**CASINO** (Frederick J. McAlmon): Rogers, Fontaine and Moore, Carr and Tanager, Clara and Mabel, and well patronized 22-3.—**VENUS** (R. D. Davenport): Ned Bennett, Three Apollo, and Randolph and Lechart 20-30. Ed. H. and Nella White, Lucien Mayne and co., and McCauley and Donnelly 1-3; excellent bill to capacity.

WORCESTER.—THEATRE (J. F. Burke): The Terry Twins Nov. 22-30 pleased large business. Daisy Lee caught the audience with her first solo and her big voice was heard to advantage in the choruses. Clifton Crawford was at his best and kept the house in an uproar. Marie Fanchette made a hit in her very graceful dance, The Hymeneal Kiss. Christie McDonald and her opera co. in The Spring Maid 3. Future engagement of The Orlins 12-14.—**FRANKLIN** (James H. Sheehan): Plaka O'Hara in The Wearing of the Green 23-3; good business. Mr. O'Hara was in good voice and pleased. Marie Quinn made a very lovely girl of Nora. Thomas E. Shea in repertoire 8-10. A Self-Made Man, Dr. Jekyll and Mr. Hyde, The Bella, JOLIE (J. C. Orlidge): Charles and Rosie Conventry. Theo and her Dancing Dandies, Madden and Pittman in The Tale of the Tide, Jack Hines, Behrens, humorist, The De Havilland Quartet, with Sydney G. Gibson, The Three Seasons, and Rosina Cassell's Midget Wonders made up one of the strongest bills seen at this house this season; crowded houses every performance.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Lew Dockstader Nov. 28 to capacity business, and as usual, everybody pleased. The Stampede 29-30, three performances to fair business. Klara-Urban co. 1-3 in His First Dollar, The Girl from Out Yonder, Sold into Slavery. One Girl in a Thousand, The Fatal Rivalry.—**HATHAWAY** (John H. Hathaway): Valente, Broke and Vittia, Kenny and Hollis, Nina Lafore and Tooley; good bill; capacity business.—**EMPIRE**: Willard and co. in The Pine and the Gray, Stein and Earle, Bob Finley, moving pictures; good houses 28-3.—**ACADEMY**: Mr. and Mrs. Cort's Happy Days in Georgia, The Comedy Trio, Belden and Quinn, Powers elephant Rosie; good business.

HAVERHILL.—ACADEMY (J. A. Rayer): Yale Stock co. Nov. 24-26 pleased large business, the holiday attendance being especially gratifying; while here the co. presented Princess of Patches, The Traveling Man, and A Jealous Wife. Clarks Klara-Urban co. opened 28 and played to good returns the five days. Among the plays given by Miss Klara and co. were Parisian Princess, Man of Mystery, Senator's Daughter, and Roanoke. Dockstader 29-30. The Musical Comedy co. 5-10, presenting at extremely prices Coming Thru the Rye, Show Girl, Isle of Nipce, and A Knight for a Day. The Arrival of Kitty 12. Blanche Ring in The Yankee Girl 14. Constance Crawley 17. Moore Minnie Comedy co. 19-21.—**THEATRE**: Still giving two fine bills weekly to capacity houses, the only regret on both sides being that the house is not larger.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): New Opera co. Nov. 24, and Grandstar 26; good business. Kates and Phelan Opera co. 28-3; fair business.—**Opera**: Isle of Nipce, A Knight for a Day, Coming Thru the Rye, and The Show Girl, Klara-Urban co. 5-7.—**COLONIAL** (John P. Adams): Night Gilda Girls, Harry H. Lester, Dooley and Hayes, Woods and Woods Trio, Kelly and Kent, the Gluckens, and Exposition Four 28-3; fine

bill and business.—**BROADWAY** (W. T. Kirby): Treva's Gals, Wolfe, Moore and Young; Augustus Neville and co.; Elsie Tuer, Eastus Brown and co., and pictures 28-30; big business.—**NICKEL** (John H. Oldfield): Moran and Morra, the Homeless, Italian Trio, "Roxie," the trained elephant, and pictures 28-30; packed houses.

MICHIGAN.

DETROIT.

The Fourth Estate Drew Well—Adelaide Norwood at the Temple

The Fourth Estate, by Joseph Medill Patterson and Harriet Ford, drew excellent attendance to the Garrick Nov. 28-30. The acting of Charles Waldron as Wheeler Brand elicited praise from all quarters, and he was supported by an unusually strong cast. Mention should be made of E. J. Hatfield's impersonation of Judge Bartemy, a masterful character study. Next week, Cyril Scott in The Lottery Man.

At the Opera House 28-30 William H. Crane offered Father and the Boys, with the same strong supporting co. seen here on previous occasions. On the same stage 1-3 Marie Tempest was cordially received in a revival of Caste, ably supported by Garham Brown. Next week, Raymond Hitchcock in The Man Who Owns Broadway.

Madame Adelaide Norwood assiduously upheld the honors associated with the headliner attraction at the Temple Theatre 28-4. An unusually carefully selected repertoire, ranging from The Cry from the Walkers to her novel Polly Anne, brought out the qualities of voice seldom heard on the vaudeville stage. Ethel Whiteside and Her Picninnies proved to be one of the laugh numbers on the same bill. The Nellis in a clever sketch. The Lady Across the Hall; Charles Orlitz in a musical number, Victor Niblo's talking birds, Pat Brown and George Bent, and the Twine Kitamura Japs completed the week's bill.

Manager Ward catered to unusual crowds at the Gayety 27-3, where the Behman Show made its annual visit. Will J. Sheridan, Len Hassell, and Hilma Sheridan, are responsible for the major portion of the fun. Edmund Day's sketch, Pals, is a feature of the performance this season. Next week, The Midnight Maidens.

At Miles' 28-4 Manager Porter offered a carefully balanced bill headed by Bob Fitzsimmons, who proved to be an unusually strong drawing card. James Toney and Antoinette Norman furnished the mirth number, and the balance of the programme included the Birch Brothers, Alva York, Alfretha, and Happy Dod Holland. There were great doings in the way of attendance at the Lafayette 27-3, where The Smart Set held open reception, introducing the most clever colored performance seen in Detroit in many moons. S. H. Dingley and Ada Overton Walker are still featured in the production.

Henry P. Dixon's Big Review proved to be one of the largest organizations seen on the stage at the Avenue Theatre this season. Frankie Heath is strongly featured. Next week, Jardin De Paris Girls.

Henri Bernstein's masterpiece, The Thief, held the boards at the Lyceum 27-3. Next week, The Wolf.

GRAND RAPIDS.—POWERS (L. S. Billman): Chatterbox Orlitz in Barry of Baltimore Nov. 18; a hit with capacity crowds. Orlitz and Florence Holbrook in Bright Eyes 18-20; a hit with very good houses. Sarah Bernhardt 28 in act two from L'Aiglon, acts four and five from Camille, act two from Jeanne d'Arc, to capacity; most excellent. Marie Tempest in Caste 24, with matinee, pleasant good business. Madame Marcella Benrich 25 drew capacity. Souza's Band 26, with matinee. William H. Orane 1. Nat Goodwin in The Cavalier 3. Frances Starr in The Eastest Way 13.—**MAJESTIC** (Orla Stutz): Chatterbox 18-19 pleased good business with Matie. The Scottish usurper, The Thief 20-22 pleased fair business. Paid in Full 24-26. McFadden's Flats 27-30. Ward and Vokes 1-3. The Newfangleds and Their Baby 4-7. In Panama 8-10.

KALAMAZOO.—FULLER (W. J. Donnelly): Bright Eyes Nov. 24, matinee and night, delighted. Marie Tempest in Caste 26, satisfied fair house. Ward and Vokes in Trouble Makers 28 pleased. Mae La Porte and co. 29-30 opened with Just Plain Mary, followed by One Girl in a Thousand and Dorothy Vernon of Haddon Hall; fine co.; good business. Rose Stahl in The Queen's Lady 1-3. ACADEMY: Madame Sherer 4-10. The Merry Widow 30 packed the house; audience delighted.—**ITEM**: Kalamazoo Lodge, No. 50, will hold its memorial 4. Hon. J. H. Kinnane being the principal speaker.

MINNESOTA.

ST. PAUL.

E. G. Trustal Now a Local Manager—Is Matrimony a Failure and Other Attractions.

Is Matrimony a Failure? had fair business at the Metropolitan Nov. 24-26. The Girl in the Kimono capered about to the delight of patrons 27-3. The co. included Frances Warren, Margaret McFriede, McConnell Sisters, Leo Moran, and Robert Mallory. Madame Sherer 4-10. Robert Edeson 11-14. Adelaide Thurston 15-17. Baby Mine made them laugh at the Shubert 27-4. Marie Mitchell, George Probert, and Constance Bailey were the principals. Keolan, the violinist, matinee 4, 6 and 8.

The Adventures of Polly pleased Grand patrons 27-3. Harry Clay Blaney in The Boy from Wall Street 4-10. Brewster's Millions 11-17. A Winning Miss 18-24. Thurston 25-31. Chatterbox Jan. 1-7. Paid in Full 8-14. At the Orpheum 27-3. High Life in Jail. The Police Inspector, Granville and the Rogers, Lou Anger, Ernest Seharit, Charles McDonald, and Borani and Nevare.

Charles C. Blum, the former Shubert manager, is successfully piloting Joe Galies' newest musical comedy, Katy-Did.

Blanche Yurka, who played a prominent role in Is Matrimony a Failure? is a St. Paul girl. She was kept busy last week meeting old acquaintances.

L. N. Scott, of the Metropolitan, has appointed E. G. Trustal, who for the past fifteen years has been at Mr. Scott's Minneapolis house, business manager for the local theatre.

DELUATH.—LYCEUM (C. Marshall): The Golden Girl Nov. 18; good, to good business. Jaroslav Keolan 14 to large and appreciative audience. U. T. C. 15 to fair business. Jeffries-Johnson contest pictures 16-18 to

full houses. The Chinatown Trunk Mystery 20, 21; fair, to fair business. My Cinderella Girl 24, 25; good, to good business and pleased audiences. Defender of Cameroun Dam 26 to fair houses; afternoon and evening. The Sonny 27-30 to well filled houses, and delighted audiences. The Chinatown Trunk Mystery 4-7. J. H. Hackett 9, 10. Lyman Howe 11, 12. Baby Mine 14.

WINONA.—OPERA HOUSE (O. F. Burlingame): Winnie's Brothers' Stock co. Nov. 20-27 to S. H. O. nightly. Plays: The Poor Millionaire, The Man of Her Choice, The Game, Kipper's Fortune, Gammy of the Plains, The Young Inventor, Sheridan Kenna, Men of the World, The Dutch Blockhead, The Sweetest Girl in Dixie 2. The Sonny 3. Rosalind at Red Gate 4. Baby Mine 10. Seven Days 30.

RED WING.—T. B. SHELTON MEMORIAL AUDITORIUM (W. A. Scott): House of a Thousand Candles Nov. 5; excellent co. to fair house. Sherman Kelly Stock co. 28-3. My Little Partner, On the Hills Asray, The Indian, The Cowboy and the Lady, At Coy Corner, The Whole Dam Family, At Coy Corner; fair co.; fair houses. Rosalind at Red Gate 8. Minneapolis Symphony Orchestra 15.

ST. CLOUD.—OPERA HOUSE (Kaiser and Dillman): The Sherman Kelly Stock co. Nov. 21-26 in Kansas. On the Hills Asray, The Indian, The Cowboy and the Lady, At Coy Corner, The Whole Dam Family, At Coy Corner, and Tennessee; co. gave good satisfaction and did good business. Bachelor's Isle 25. Minneapolis Symphony Orchestra 22. Honeymoon Trail 3. Rosalind at the Red Gate 6. Baby Mine 8. The Orlins 16.

ALBERT LEA.—BROADWAY (F. H. Malley): House of a Thousand Candles Nov. 23; good house; pleased. Sweetest Girl in Dixie 24; two good houses; satisfied. Bachelor's Isle 25; fair co. to good business. Rosalind at Red Gate 2. Minneapolis Symphony Orchestra, matinee and night, 1.

CROOKSTON.—GRAND (Thomas R. Brown, Jr.): Sidney Reed in Billy Nov. 22 to capacity; well pleased. U. T. C. 30. James K. Hackett 5. The Honeymoon Trail 6. The Orlins 12.

SIBING.—POWERS (H. De Chambeau): The Sonny Nov. 25; excellent co. to a well pleased house. My Cinderella Girl 26; good co. to fair house.

MISSISSIPPI.

JACKSON.—CENTURY (S. J. Myers): Wilton Lockare in The Battle Nov. 23 delighted good business. Polly of the Circus 26, with the assistance of some good acrobats and a trained elephant, filled two houses. Al. H. Wilson 28. Walker Whiteside, J. Murray and Mack 3. House of a Thousand Candles 5. Madame X 7. Wizard of Wiseland 10. Beulah Abbott 14. Cyril Scott 15. Squaw Man 17. Viola Allen 20. Girls 22. Sins of the Fathers 26. The Witching Hour 30. The Virginian 31.

COLUMBUS.—THEATRE (James W. Newby): The House of a Thousand Candles, matinee 23 to near house. The Virginian 24, to large audience; delightful performance.

TUPELO.—OPERA HOUSE (W. H. Armstrong): Cowboy, Indian and the Lady Nov. 24 pleased good business. J. A. Coburn's Minstrels 29 delighted full house.

MERIDIAN.—OPERA HOUSE (L. Rothenberg): The House of a Thousand Candles Nov. 23 to near house. Al. H. Wilson 1. The Man on the Box 2.

CORINTH.—OPERA HOUSE (East and Bell): Man of the Hour Nov. 23; splendid co. to fair business. Cowboy, the Indian and the Lady 25 to poor house. Servant in the House 8.

BILOXI.—DUKATES (J. J. Corcoran): The Sins of the Fathers Nov. 25; fine co., to delighted packed house. The Man on the Box 25 pleased satisfactory business. Motion pictures drew good business 21-27, except 23.

MISSOURI.

ST. LOUIS.

Strong Attractions and Good Houses the Rule—Good Season Predicted for Grand Opera.

St. Louis, Nov. 28.—A quartette of more men reigned supreme in dramatic St. Louis last week. They were Robert Edeson, Cyril Scott, Robert Mantell, and Richard Carle. These veterans supported by such players as Marie Booth Russell, Edna Wallace Hopper, Eva Denison, and Boris Karloff, contrived to waken the theatre patrons to keenness of their good fortune. Good houses prevailed at the four bright spots.

Robert Mantell's repertoire contained but one non-Shakespearean play, Cardinal Richelieu. He opened at the Shubert house on Monday evening in the title role. The Scottish usurper, Mr. Mantell pictured the gradual dissolution of the moral forces with gruesome effect and tremendous strength, and Miss Russell portrayed Lady Macbeth, as that role has been but seldom done. The entire company revealed itself as an aggregation of thorough artists. Tuesday evening saw Hamlet performed with skill. Fritz Lieber and Guy Lindsey are prominent members of the company. As You Like It was given on Wednesday afternoon. Miss Booth as Rosalind was very satisfying and wholesome. Richelieu was presented on Wednesday evening. Orpheus on Thursday evening. King Lear on Friday evening. Romeo and Juliet on Saturday afternoon. Merchant of Venice on Saturday evening. The Mantell company includes some of the most finished artists on the boards, and all were acrobats in the fall during their stay here.

Richard Carle (himself) and Edna Wallace Hopper delighted good houses at the Orpheum last week as Professor Goodwillie and the Purple Lady in the comedy, Jumping Jupiter. These two were enthusiastically received. Will Philbrick at the ineptitude bachelors sang and acted well. The support was unusually good.

Cyril Scott in The Lottery Man at the Garrick last week was a prime favorite among brilliant competitors. As the young reporter Scott was a hit. His support included Robert McKay, Ethel Winthrop, Mary Leslie Mayo, and Helen Lowell among others.

Robert Edeson, treasurer at the Century in Where the Trail Divides, opening Sunday evening. The role of the educated Indian seems Mr. Edeson's own, as this play shows him to tremendous advantage in this setting. Eva Denison made a very effective white squaw. The supporting company includes Charles Chappelle, John Prescott, and Cordelia McDonald.

The old favorite, In Old Kentucky, was presented at the American last week. Madame Frierly being appealingly played by Mildred John-

son, who rides "Queen Bess" to victory with charm. Others who aided in the powerful little drama were Frank Conway, Conrad Canten, and Helen Guray.

The attraction at the Imperial was Checkers, the racing comedy. Harry D. Bennett played the leading part very capably. Push Miller, the tout, was done well by Ray Graham, Jr. Florence as Port, Gertrude Ryan as Cynthia, and George Merritt as Uncle Jerry were very entertaining players.

The Havill Stock company produced a thrilling melodrama, The Card King of the Coast, last week. Jessie Rodgers in the chief feminine role was, as usual, good. Frank Charlton was the King.

The German version of Sherlock Holmes was very successfully produced by the German Stock company at the Edison last week. Hans Loebel as Holmes was very interesting. The remaining players were well cast.

The New Princess had its usual bright, strong bill last week headed by Frank Sheridan in a dramatic playlet, The Deserter, which appealed strongly to human side of all. Fred Harnard, La Bell Radio in a sketch, and Claude Golden, card manipulator, were good entertainers.

The New Columbia produced Ormsby and Dayne in their act, Town Hall Tonight, which has made them known and remembered by so many. An excellent feature was The Models of Jardia Paris, the Avenue Comedy Troupe in The New School. Bert Coote in A Lamb on Wall Street, Herbert Clifton, English singer, and Fred Watson, monologist, were all thoroughly rousing numbers, bearing the mark of all Columbia attractions, cleanliness.

Coming to the Century: Dec. 4, The Old Homestead; 11, The Virginian; 15, Lillian Russell in Search of a Sinner; 23, Francis Williams in The Bachelor's Boy.

Coming to the Olympic: Dec. 4, J. E. Dodson in The House Next Door; 11, Is Matrimony a Failure? 18, Robert Halliard in A Post Thru the Wall; 25, Madame Herry.

The sale for the grand opera season which opens Jan. 12 at the Coliseum has eliminated all but the 45 seats from the ceiling. The week will be phenomenal in attendance records according to present indications.

Bill this week: Shubert, Eddie Fay and Emma Carus in Up and Down Broadway; Century, The Old Homestead; Garrick, Margaret Illington in The Whirlwind; Olympic, J. E. Dodson in The House Next Door; American, Miss No-Noddy from Starland; Imperial, McFadden's Flats; Hayline's, Havill Stock company in More to Be Pitted Than Conquered; Edison, German Stock company.

KANSAS CITY.

The Jolly Bachelors, The Dollar Princess, George Evans' Minstrels, and Other Offerings.

The Jolly Bachelors opened at the Shubert Nov. 27 to capacity, playing the week to excellent business. Lucy Weston and Al. Leach headed the co., both scoring heavily, while the support lent by Harold Crane, Billie Taylor, Nat Fields, Roy Atwell, Norman, the Tennessee Toms, Claude Gray and Lew Fairlinton was up to standard. The offering will remain 4-6, to be followed by an amateur performance for the rest of the week, a kirkman for charity.

The Dollar Princess played to a big week at the Willis Wood 27-4. Ophane Glenn and Frank Parsons carried the leading roles. The week of 27-3 at the Grand to the usual good business. James J. Corbett as Interiorator was a feature above the ordinary. Vaughan Glaser in The Man Between 4-10.

The Auditorium Stock out on Pierre of the Plains 27-4, playing to a good week's business. The name part gives Carl Anthony the best part he has yet enjoyed here. Eda Von Lake, in the part of Jen, shared the honors. William Webb, Tom Moore, Emory Blunkall, and Everett Butterfield all appeared to good advantage.

At the Gillies' Happy Holidays 27-3 fared well. Sire Miles and Marie Raymond headed a co. of ability. The Isle of Spies 4-10.

Ramones, the magician, was the Orpheum headliner 27-3. Other acts being George Anger and co., Linton and Lawrence, Jack Artels' Duo, Bison City Four, William and Warner, and De Calion, all pleasing immensely. Business big throughout the week.

The Empress opened to capacity crowds 27 with Adgie and her lions as the topline. Other acts on a bill of merit included Mary Ann Brown, Those Four Kids, Harry Edison and "Doc," Sam and Budd, and Dorothy De Schelle and co.

The Knickerbockers drew good crowds to the Gayety 27-3, pleasing as usual. Suits Moore, John E. Cain, Eugene Kelly, Harry Holden, Edna De Mar, Beattie Evans, and Lucy Herros shared in the honors. Brocaders 4-10.

The Cozy Corner Girls held the boards at the Century 27-3, and were well received. Richey W. Craig, Billy Spencer, Anna Yale and Olga Orloff opened. Bohemians 4-10.

Manuel Roman and co. headed another good bill at the Columbia 27-3, and were enthusiastically received.

Yolanda Mers, the Hungarian pianist, played before a large and appreciative audience at the Casino 29.

Earl Bowman, trick and fancy shater, was the headliner, offering at the Hippodrome 27-4. Vaudeville and many other attractions are finding the usual favor in the big winter garden.

John L. Sullivan and Jake Kilrain were the offering at the Yale Theatre 27-3. A boxing bout and monologue on the Jeffries-Johnson fight pleased crowds.

D. KENDY CAMPBELL.

ST. JOSEPH.—TOOTLE (C. U. Philler): My Cinderella Girl Nov. 20, 21; a most pleasing attraction presented by a good co. throughout business fair. Henry Woodard in The Gentleman 22; well received by fair business. The Lottery Man 23; co. and presentation excellent; business fair. Margaret Illington in The Whirlwind 28; handsomely staged and presented by a fine co.; business fair. Adelaide Thurston in Miss Ananias 29. David Anderson 1. Is Matrimony a Failure? 5. Mills, Pavlov, L. M. Mikal Morikin and Russian Ballet 6.—**LYCEUM** (C. U. Philler): Just Out of College 20, 21, by good co., pleased good business. Three Weeks 22, 23, by an acceptable co., well received; good business. The Cozy Corner Girls 24-26 drew good houses. Vaughan Glaser in The Man Between 27-30. Miner's Bohemian Extravaganza 1-13.

JOPIN.—NEW CLUB THEATRE (L. F. Rallard): Under Southern Skies Nov. 23; good co.; fair business. My Cinderella Girl 25; fine co., and good business. William Norris made a

hit. The Northwests and Their Baby 27, matinee and night; good attraction and business. Dick Bernard in the Girl Behind the Counter. The Lottery Man 31. A Gentleman from the South 34. The Flower of the South 35. JOPPIN (Claude Thornton): Three Twine and The Girl from Rector's to come. ITEM: The Under Southern Skies co. closed here after performance 24 on account of poor business. All salaries paid and tickets for co. furnished to their homes.

JEFFERSON CITY.—JEFFERSON (Joe Goldman): The Third Degree Nov. 24; excellent co.; fair business. Happy Hooligan 24, matinee and night; good co.; large matinee, fair night business. Evans' Minstrels 6. Lottery Man 7. Last Trail 17. Widow McCarthy 17. The Shortest 28. 35. 36. ITEM: The Jefferson will not be dark again this season. Manager Goldman having arranged to have moving pictures every night when house is not engaged for other business.

FULTON.—PRATT'S (Gaw and Newland): Jeffries-Johnson fight and world's baseball series Nov. 25 to 28; fair co. and business. (local). Jan. 17; good co. and business. Star Lecture Course presented Rogers and Grilley to full house 20. The Flower of the South 3. The Girl from Rector's 5. Isle of Spice 16. Widow McCarthy 17.

CARUTHERSVILLE.—FENTON OPERA HOUSE (Mabour and Willis): The Man on the Box Nov. 10; fair co. and business. Eli and Jan 17; good co. and business. The Boss of 35 Ranch 19; excellent co. and business.

CARROLLTON.—WILCOXSON OPERA HOUSE: The Lion and the Mouse Nov. 24; excellent co.; pleased capacity house. The Commanding Officer 1.

MEXICO.—OPERA HOUSE (A. B. Waterman): Happy Hooligan Nov. 23; fair business and co. The Flower of the South 3. The Girl from Rector's 5. The Golden Girl 14.

POPULAR BLUFF.—FRATERNAL OPERA HOUSE (Jesse Reynolds): Pair of Pink 1. A Coon's Engagement 3. Tempest and Sunshine 9.

MONTANA.

BUTTE.—BROADWAY (James K. Hewitt): The Nigger, with Florence Roberts, Nov. 30. Virginia Harned 1. Ellen Beach Yaw 5. Great Chinatown Trunk Mystery 9. Prince of Pilsen 14. Honeycomb Trail 17. 18. Chocolate Soldier 22. Our New Minister 25. 26. Squaw Man 30. FAMILY (Dick P. Sutton): Davy Crockett 27-3. The Man of Her Choice 4-10. ITEM: The engagement of James K. Hackett 23, 24, with matinee, drew capacity houses at each performance, each of the three plays given being received with enthusiasm. Prisoner of Zenda, Monsieur Beaucaire, and Don Caesar's Return were given with an excellent supporting co.

NEBRASKA.

OMAHA.

The Dollar Princess Delighted Big Business—Vaughan Glaser and Richard Jose Pleased.

The Dollar Princess was seen and heard at the Brandeis Nov. 28 by a successful large and delighted audience. Lee Dittcheit's comedy in Matrimony a Failure opened a half week's engagement, making an excellent impression; the co. is an unusually well balanced one; business should have been better. Manager Burgess announced: Henry Woodruff in The Genius 3. Adelaide Thurston 4-7. Paviows and Merck 8-10.

Vaughan Glaser in the title-role of The Man Between opened a three night engagement at the Krug Thanksgiving Day to a splendid house which was in hearty sympathy with the play and also generous in its response to the star, and his supporting co. Silver Threads opened a half week's engagement 27 to a good sized audience which richly enjoyed the performance, especially the beautiful vocal offerings of Richard Jose. Manager Burgess announced: Three Weeks 1-3. The Last Trail 4-7. Happy Hooligan 8-10.

Al Reeves Beauty Show is packing the Gayety twice daily for week of 27. The offering is a particularly brilliant one and in the main much enjoyed. Robins Kalkreuthers for week of 4. The Orpheum continues its successful career without a check. The headliner for the present week is The Top of the World Dancers with the Collis Ballet. The balance of the programme is also good.

At the Borg the Squaw Man week of 27, but at the last minute the play was changed to Lady Frederick. Business is not so good as in former weeks. The Squaw Man is now promised for week of 4.

The popular electric eagle that tops the new American Music Hall is still going to roost at sundown, which is another way of saying that the Morris Theatre remains closed. Local Manager Pyle has left Omaha, having accepted a position in New York City, and nothing definite is announced as to the future management beyond the fact that the owners of the playhouse promise a re-opening before the New Year.

Owing to unsatisfactory railway schedules it has been found necessary to cut out the Saturday night performance of the extravaganza at the Gayety, the trains not reaching Minneapolis Sunday in time for the afternoon performance. Hereafter the engagement will close with the Saturday matinee, and on Saturday nights the house will be turned over to the Spencer Stock co.

LINCOLN.—OLIVER (F. O. Behrman): Guy Bates Post in The Nigger Nov. 19; excellent to good house. The Lottery Man 21; fair, to small house. Just Out of College 23; good, to good house. The Genius 24; very good, to crowded house. The Whirlwind 25. Miss Ananias 30. Just Out of College (return) 31. U. S. University Course 31. Silver Threads 3. U. S. 10.

LYRIC (L. M. Garman): Strongheart 21-26; good production; drawing good business, a Yankee idea 28-30. ORPHEUM: Well balanced attractions to average houses.

M'COOK.—TEMPLE (McConnell and Pennell): The Squaw Man Nov. 21; one of the most satisfactory performances of the season; large house. The Modern Woodman 24 (local) pleased small audience.

NORFOLK.—AUDITORIUM (M. W. Jencks): Henry Woodruff in The Genius Nov. 25; decided hit to packed house. Just Out of College 30. Silver Threads 1. Miss Ananias 2.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach): Good business and good performance; Nov. 27. Two Orpheum to fair business.

FREMONT.—LARSON (W. A. Lowry, res.

mgr.); Henry Woodruff in The Genius Nov. 30. Adelaide Thurston 3.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Corson and Kline): Dockmaster's Minstrels 6. Grandstark 9. Arrival of Kitty 16. ORPHEUM (M. J. White): Harcourt Sisters, Walter Stead, Shiel and Marie and excellent Licensed pictures delighted usual big business Nov. 23-3.

LYRIC (Dolan and Paul): Madell and Corbiey, George Leslie, Larkin and Daly, and independent pictures pleased capacity houses 28-3.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): A Gentleman from Mississippi Nov. 23; fair satisfaction, to small audience. Gray's Bohemian Glass Blowers 29. 30 pleased medium sized audiences.

NEW JERSEY.

NEWARK.

Helen Ware at the Newark—The Climax Well Presented.

Helen Ware visited the Newark for the first time as a star Nov. 23-30 and scored, presenting The Deserters. This little lady has a wonderfully magnetic personality and holds her audience from beginning to end. Miss Ware's associates in the cast are praiseworthy. Orme Caldara was excellent as James Craig. He is a skillful player and gives a manly portrayal of the man who was wrongfully accused. Fred Hall, Frederick Truesdell, James J. Ryan, William W. Edwards, C. Howard, Lawrence Sheehan, Del De Louis, Ray La Rue, J. T. McDonald, and Isabel Garrison made up an excellent cast. Special mention should be made of the clever work done by Eleanor Stuart as Mollie, a faded, drunken drab of the streets, who figures in the crowd at Reilly's resort. Bernhardt 1-3 to packed houses.

The Climax was presented at the Columbia 28-3 by a good co. In fact a better co. than visited us at the Newark last season. Ann Swinburne, Howard Lange, Carney Christie, and Thomas F. Fallon all scored.

The Beauty Trust entertained large audiences at Waldman's Opera House 28-3. The principal funmakers were Charles O. Rice, Fred M. Cady, William Hannon, William Petrie, Ethel Kirk, Fanny Vedder, William Cogan, and the Comedy Four. Elaborate and tasteful costuming.

The Brigadiers took full possession of the Empire 28-3 and made good. Sandy McDougall, Alf. Bonner, Anna Meek Bonner, Margorie Davis, Harry McAvoy, William Mossey, Lillie Stevens.

The Court is simply packing them in with Golden and Hughes, the Bendettos, Dean and Libby, Richards and Thatcher, Brown and Brown, and William Huggel. Eva Westcott, Potter and Harris, Short and Miller, Edwin Gordon, and Dan Carey.

Master Gabriel as Little Tommy Tucker proved a big little headliner at Proctor's Theatre 28-3. The cast includes Edward Larnar, J. Hooker Wright, Al. Lamar, Vida Ferrin, and Nan Dodson. Others on the bill are James C. Morton, Frank R. Howard, George Palmer Moore, Florence Elliott, Oakley's "Town Hall" Minstrels, Amos Sisters, James H. Cullen, Lucille Langdon, and the Brittons. Excellent houses.

The Arcade is still crowding the place as a result of its affiliation with the Eastern Vaudeville Managers' Association. Manager Mumford is able to book for that house better talent than has appeared there heretofore. This week offers Our Four Fathers, Jack Lewis, Daisy Godfrey, Woods and Field, John Whitaker.

All the theatres are planning benefits for the sufferers of the High Street fire, where twenty-four lives were lost and many injured.

GEORGE S. APPELGATE.

JERSEY CITY.

May Robson a Charming Aunt Mary—Edna May Spooner as Popular as Ever.

The Rejuvenation of Aunt Mary introduced May Robson here as a star at the Majestic Theatre Nov. 25 to very good business. Miss Robson makes a sweet, lovable, generous hearted Aunt Mary and wins her audience at the start. She can change from farce to tears, and at the end of the second act she had the house in an uproar. Miss Robson is supported by an excellent co., among whom are Jack Story as the nephew, who is also a good musician. Jack McMahon, of this city, plays Clover, and he is well fitted for the part. Paul Decker, Arthur Deering, Fove Onick, and Nina Saville lend excellent aid to give to clever show. Thomas A. Wise in A Gentleman from Mississippi 5-10. The Traveling Salesman 12-17.

Edna May Spooner and her popular stock co. drew large houses at the Orpheum Theatre 28-3, when The Dancer and the King was presented in a fine manner. Elegant scenery, beautiful costumes, good singing and stirring intrigues are a few of the elements which make the play a go. Edna May Spooner as Lola, the dancer, is well cast, and adds to her popularity. Raymond Whitaker as the King of Ravenna. Nell Barrett as the Prime Minister, Edward R. Curtis as the hunchback, Harold Kennedy as the stage-manager, Florence Hill (the clever little soubrette), Frank Davis, Olive Grove, Philip Oulian, and Lella Lane were all well cast. The Last Trail 8-10.

Sam Rice and a very good co., called The Merry Maidens, were a strong magnet at the Bon Ton Theatre 24-26 to fine patronage. The offering is very good and Sam Rice is an easy natural comrade. He is well supported. Teddie does special dance that makes a hit. The New Dorkings were here 28-30 to capacity houses and put up a good show. Blanche Martin is a special attraction in a pantomime dance. Watson's Burlesquers 1-3. The Undress 5-7. The Rollickers 8-10.

Thomas Conroy, of this city, has joined the forces at Nasimova Theatre, New York city. John McMahon, of this city, a member of May Robson's co., had a reception at his home here after the performance 1. All the members of the co. congratulated him.

The Elks' Annual Memorial Services will be given 4 at the Orpheum Theatre. William H. (Kid) Walsh has assumed the management of the New Matinee Theatre. Paterson.

WALTER C. SMITH.

HOBOKEN.

Una Abell Brinker Scored Another Big Success—Payton Stock in Fourteenth Week.

The Corse Payton Stock co. entered their fourteenth week by presenting Camille. It would not be toying with the truth to say that Una Abell Brinker scored her biggest hit of the season. Miss Brinker brings out the refined style of Camille and portrays a sympathetic and lovable woman and is the emotional parts brings tears to the eyes of her audiences. A word must be said of the beautiful gown worn by Miss Brinker. Claude Payton makes a manly Armand and is rewarded by many certain calls. Bernard McGowan plays the role of Count De Verville in a dignified manner and adds much to the strength of the co. John Grey was excellent as Gaston, especially in the last act. Harry B. Roche, a new member of the co., as Armand's father was good. Albert O. Warburton as Gustave added to his laurels. Elizabeth Rathbun scored, as usual, as Madame Prudence. Faith Avery was charming and sweet as Nichette. Madeline Lack as Naniine completed an excellent cast. The stage settings were exceptionally fine. Standing room at nearly every performance. What Happened to Jones follows.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): The Firing Line Nov. 24 was given favorable reception by a large audience. A good cast interpreted the various roles that Edith Shayne, Donah Benrimo, Josephine Morse, Ada Curry, Madeline White, William McKen, Frederick Roberts, J. Glossy Mathews, James Stanley, Francis Duval, and John Rielly. The play was carefully staged and scenic appointments good. An evenly balanced vaudeville and picture bill drew the usual S. R. O. business 26. Winters, Harris and Frey in comedy creation, entitled Stranded in Paris, elicited much laughter and hearty applause. Blanche R. Bailey, the dancing girl, received undisputed evidence of her worth as a dancer by repeated encores. John Meehan and a co. that gave excellent support presented The Man on the Box 30 before an audience unanimous in its verdict of approval. The play and players, Marian Johnson, immediately jumped into popular favor as Elizabeth Annesley, Russell G. Randall as Henderson, a newspaper man; Ida Parks as Mrs. Conway, and Henry Barbeau as Colonel George Annesley won honors in their respective parts. Others were Marie special mention, Jennie Hatch, Frank MacDonald, Goldie G. Collier, E. E. Newhall, and Ernest Stone. Girl from the U. S. A. 6. Vaudeville 10. Seven Days 15. ITEM: Mr. and Mrs. John Walton Tully were in town 24. The Imperial Minstrels gave two excellent performances before crowded houses at Turner's Hall, Riverside, N. J. 24-26. Elmo, which was to have played this city 25 failed to put in appearance. Members of the local B. P. O. E. No. 996, gave a social session 24. A delightful programme of music, mirth and song was furnished by members of the vaudeville profession. Gertrude Hiltz, who has the leading role with The House of Cards, recently visited this city, is but nineteen years old. From ingenuous to leading woman within a brief time is a record worthy of note. J. WILL BURE.

PATERSON.—LYCEUM (F. H. Gilbert): Offered Pinks O'Hara in The Wearing of the Green to good houses Nov. 28-30; co. capable and pleased. The White Captive did a nice business 28-30. The House of Cards 1-3. The House of Cards 5-7. The House of Cards 8-10. OPERA HOUSE (John J. Goatchine): The players in Gloriana did a fair business 28-3. The play was fairly well presented. EMPIRE (A. M. Bruggemann): Drew well with its usual vaudeville bill, which, unusual, pleased. MAJESTIC (W. H. Walsh): Opened its doors 28 with Keith and Proctor's Vaudeville, and did a fine business all week. The house, which has a seating capacity of 1,200, is very pretty, and reflects a great deal of credit upon the owners. The opening bill was very good, and seemed to please. The local troupe of Eliza and the company in body and presented Brother Meta with a pretty floral offering in the shape of horseshoe about 8 feet in height.

PLAINFIELD.—THEATRE (Proctor and Sanderson): The Climax Nov. 24 to crowded houses matinee and night; well received. Howard Lange as the old music instructor and Anna Swinburne as the pupil were especially pleasing. The Rejuvenation of Aunt Mary delighted big house 25. May Robson in title-role scored big success. Paul Decker, Jack Story, Arthur Deering, and Faye Onick were delightful in their parts. A Yankee Circus 3. Henrietta Crozman in The Duchess of Spades 5. Three Twine 12. ITEM: Harold Violet, who has successfully played the leading parts in stock productions here recently, is now playing the leads in stock at the Savoy in Baltimore and delighting crowded houses.

BRIDGEPORT.—CRITERION (Ed. B. Moore): The Climax Nov. 25 delighted good house. Anna Swinburne and Howard Lange as the pupil were especially pleasing. The Players' Club of the University of Pennsylvania 30.

BAYONNE.—OPERA HOUSE (R. Victor Leighton): The White Captive Nov. 28-30; poor business. The Cowboy and the Thief 1-3. With the performance on the 3d the house will be closed.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (J. B. Duncan, Jr.): Richards and Pringle's Minstrels Nov. 24 to S. R. O.; good co. Arizona 28; good co. and business.

NEW YORK.

BUFFALO.

Sarah Bernhardt Royally Welcomed—Ballet and Austin with Elsa Ryan Made a Hit.

Adelle Ritchie and Charles Evans in They Loved a Lasse amused good houses at the Teek Nov. 24-26.

Sarah Bernhardt appeared before large and cultured audiences at the Star 28, 29, in L'Arlon and Jeanne D'Arc.

Ballet and Austin, with Elsa Ryan, scored a big hit with Two Men and a Girl at the Teek 28-3.

Polly of the Circus was at the Lyric 28-3. She's 28-3. Albert Whelan, Murphy and Nichols, Miss Fay, Owen Kerbo, Rita McNeil, The Columbia Four, Jack Harold Kelly, Clemens and Dean, and Minstreltroupe.

The Star Show Girls, with John T. Baker, played fairly good business at the Lafayette 28-3.

The College Girls were at the Garden 28-3. Academy 28-3: Knock, Billie K. Wells, Mo-

rocco and co., Nolan and Wilson, Jessie Flynn, Bailey and Bear, Lashlie and Laid, Henry brothers, Francis Wool, and Laura Lehman. Nolan and his band attracted good size houses to Convention Hall 24.

A. H. Sherry, who has been identified with local theatricals for the past ten years, has been promoted to the position of manager of the Family here.

Harry Fentelle and Eddie Carr were in town 27. P. T. O'DONNOR.

ALBANY.—HARMANUS BLEEKER HALL (J. Gilbert Gordon, res. mgr.): Grace George in her new comedy, Sauce for the Goose Nov. 24 was given a most hearty reception by two of the largest audiences of the season. This talented star has never been seen here to better advantage. Her supporting co. headed by Frank Worthing was highly commendable. Albert Chevalier in Daddy Duffard 25, 26; scored an immediate success with large audiences. The "cooler singers" remarkable character work as an old French actor was a pleasant surprise to his many admirers; much praise is also due Violet Heming as the daughter. Her portrayal of the part was changing in its naturalness, winning marked favor; the balance of the co. was entirely adequate. Thomas A. Wise in A Gentleman from Mississippi 28-30 was cordially greeted by large and enthusiastic audiences. His artistic characterization of Lambeau the Senator was much applause and numerous encores. He will continue to play the role of the Senator a pronounced success. Gladys 1-3. E. B. Warner in Alias Jimmy Valentine 5, 6. The Chinatown Trunk Mystery 7, 8. The New Theatre 9, 10, in Don, sister Beatrice, and The Thunderbolt. The Soul Kiss 12, 13. ITEM: (James E. Rhodes, res. mgr.): Vanity Fair 24-26; satisfactory performance to crowded houses. Follies of New York and Paris 28-30, with Charles Howard, Jennie Austin, and other burlesque stars in the burlesque. Night Life in Two Cities, provided a popular attraction and drew full capacity houses. The musical selections and specialities were above the ordinary. Weber's Dainty Dancers 29 1-3. Irish's Show 3-7. Columbia Burlesquers 8-10.

GAITY (Olivier H. Gray): Elmer Tuley and his Pennant Winner 28-3 drew packed houses and presented a fine bill, which was especially strong in vaudeville features, which included Three Hailons, acrobats; Stevens and Yell, Callias and Sherry and McGarry and McGarry. Next attraction, Dinkins' Yankee Doodle Girls and Millie De Leon, the Girl in Blue. MAJESTIC (Howard Graham, res. mgr.): Had a capital vaudeville bill 28-3, headed by George Thatcher, the minstrel man; the Seven Alexander dancers, and the Girl and the Captain. The customary heavy business prevailed. MAJESTIC (Rudi Deitchman): 28-3; big audiences, vaudeville and moving pictures. ITEM: The Mendelssohn Club and Madame Mero, the Hungarian pianist, are booked at Grand Follies' Hall 5. Margaret Stahl is giving readings from the New York season. When a Man Marries, appears at Jermian Hall 1. Tom Wise, starring in A Gentleman from Mississippi, is a popular local favorite, and during his engagement here was extensively entertained by friends. His last appearance here was as a member of the Kingston Comedians. GEORGE W. HERRICK.

SCHENECTADY.—VAN CUREL OPERA HOUSE (Charles G. McDonald): U. S. G. played to capacity Nov. 25. The production was elaborately staged and admirably cast. Lulu's Husband with Mabel Harrison in the title-role was seen to great advantage. Her personality soon won the audience, and she was the recipient of many enthusiastic calls, which surrounded her was equal to the occasion. Gertrude Elliott (Mrs. Fannie Robertson) won her way into the hearts of local theatregoers by her clever impersonation of Clara in The Days of a To-morrow. Her interpretation of a London street wail was highly remarkable. The cast supporting her was of unusual caliber. Among those making a favorable impression being Fuller Melham, Sydney Booth, and Scott Gatti. The far come in the first act was a genuine surprise to all. Thomas A. Wise in his now famous role of Tom Langdon in A Gentleman from Mississippi was the laughing hit of the season. That he scored a huge and well merited hit in getting it mildly. Mr. Wise was forced to make a speech, which he did in a very capable manner. Will Fleming, who has been making a specialty character in the development of the story and plays his part in a way that brings results. The entire co. handle their respective parts to perfection. East Lyons 5. New Theatre co. The Thunderbolt 2. Yankee Doodle 3. 5-10. MOHAWK (C. J. May): Queen of the Jardin de Paris packed the house to its utmost capacity 24-26. Harry Kelly furnishes most of the comedy. Others prominently cast are Joseph Felling, John Padden, M. A. Harrison, and Howard Stewart. Dainty Dancers 28-30 did not draw the usual large houses. Burlesquers set up to the system. Margie Hilton is the bright star, closely followed by Fanny and Kitty Watson. Joe Morris is the chief funmaker. Lewis and Grace in the also scored a fine hit. Follies of New York and Paris 1-3. Columbia Burlesquers 5-7. Irish's Big Show 8-10. College Girls 12-14. MAJESTIC (Cushman and Hanson): An Against Woman was the offering week 28-3. The co. is growing in popularity daily and is soon bound to have a large and interested clientele. Week 5-12 travels by Wireless. ITEM: Manager Taylor this Friday inaugurated the chorus girls contest, and this will be a feature each week hereafter.

NATHAN SARR.

ELMHURST.—LYCEUM (Lee Norton): The Blue Moon Nov. 24; Wanda Ladlow in the title-role. William Collier gave an early glimpse of his "I'll Be Hanged" 17. He was voted the best vehicle this popular comedian has offered in many a day; excellent house; Mr. Collier had a congenial role in Fervent Kelly; Helena Collier, Garrick won favor as Mary's mother. Paul Mary made a wise, funny, and William Collier Jr., as there was a mention was the work of Fred Rice as Philip Morrow, Ethelbert Hale as Oliver Brown, Catherine Carter as Georgiana Byrd, and J. J. Clark as Senator Long. Howe's pictures 28; large and well pleased house. Follies of New York and Paris 1-3. Columbia Burlesquers 5-7. Irish's Big Show 8-10. College Girls 12-14. MAJESTIC (Cushman and Hanson): An Against Woman was the offering week 28-3. The co. is growing in popularity daily and is soon bound to have a large and interested clientele. Week 5-12 travels by Wireless. ITEM: Manager Taylor this Friday inaugurated the chorus girls contest, and this will be a feature each week hereafter.

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TIFFIN.—**OPERA HOUSE** (C. F. Collins): The Earl Stock co. Nov. 21-27 delighted good and audiences; co. and productions above

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In a new Farce by Edgar Selwyn
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WEST END 128th St. W. of 6th Ave.
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Prices, 50c. to \$1.50. Evs. 8:15; Mats. Wed.
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LEW FIELDS Presents

Max Rogers & William Kolb

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The SUMMER WIDOWERS

Week of Dec. 12—Liebler & Co.'s Production,
THE FOURTH ESTATE

GARRICK 35th St., near B'way. Evs.
8:30. Mats. Wed. and Sat.,
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CHARLES FROHMAN presents

The Speckled Band

By A. Conan Doyle

An Adventure of Sherlock Holmes
Cast includes: Edwin Stevens, Charles Mill-
ward, Irene Fenwick, Katherine Brook, John
Findlay, H. H. McCollum, Cyril Chadwick, Ben
Field, Alexander Frank, Ivan F. Simpson, W.
Costas Bush, John M. Troughton, Frank Shan-
non, W. Soderling, Kenneth Meinken, Ivo
Dawson.

CRITERION B'way, 44th St. Evs.
8:15. Mats. Wed. and
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By JAMES FORBES

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EMPIRE B'way, 40th St., Evs. 8 sharp
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CHARLES FROHMAN PRESENTS

WILLIAM GILLETTE

His farewell appearance in his famous successes.

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SHERLOCK HOLMES

Next week—THE PRIVATE SECRETARY.
Week Dec. 19—SECRET SERVICE.
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The Importance of Being Earnest

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Including Hamilton Revelle, Albert Tavenner,
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DAVID BELASCO presents

Blanche Bates

In a New Farce in Romance

NOBODY'S WIDOW

By Avery Haywood

GAITY Theatre, B'way and 40th St.
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NEW YORK THEATRE B'way and
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Mlle. EMMA TRENTINI

In the New Comic Opera by Victor Herbert
and Rida Johnson Young.

NAUGHTY MARIETTA

With ORVILLE HARROLD
Kate Ellaire, Harry Cooper, Mrs. Maria
Duchene, Edward Martindale, and the Man-
hattan Opera House Chorus and Orchestra.

LIBERTY THEATRE, 43d St., West of
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A new Comedy by EDGAR SELWYN

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The New French Musical Vaudeville

Madame Sherry

Lina Abartanelli, with Ralph C. Stone
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Book by Otto Henschel.

Score by Karl Henschel.

Staged by George W. Lederer.

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By Booth Tarkington and Harry Leon Wilson
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MAJESTIC Broadway and 39th St. Prices
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BELASCO THEATRE, West 44th Street
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Herman Kohr's Spectacular Berlin and Vienna Success
American Version by Leo Dietrichson

Cost includes Leo Dietrichson, William Morris, John
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REPUBLIC THEATRE, W. 42d St., near
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Rebecca of Sunnybrook Farm

By KATE DOUGLAS WIGGIN and

CHARLOTTE THOMPSON

Direction of JOSEPH BRIDGES

CITY THEATRE, 14th St., opp. Irving Place.
Evenings and Sat. Mat. 8:30 to 9:15.

Wed. Mat., 8:30 to 9:15.

CHARLES FROHMAN Presents

KYRLE BELLEW in his greatest Raffles

2 BIG SUNDAY CONCERTS

average. Beverly of Graustark 1. The Squaw
Man 7.

CRESTLINE—OPERA HOUSE (George
H. Beck): Yankee Doodle Boy Nov. 22 pleased
good business. Lena Rivers 28 satisfied good
house. Shannon Stock co. 5-7. At Sunrise 16.

PIGUA—MAY'S OPERA HOUSE (Charles
H. May): The Girl in the Taxi Nov. 26 to good
business; pleased. St. Elmo 1. Pittsburgh Or-
chestra 8.

WOOSTER—OPERA HOUSE (Kettler and
Limb): Beverly of Graustark Nov. 25 gave sat-
isfaction to good house. The Red Mill 2. The
Man of the Hour 12.

NORWALK—GILGER (W. A. Roscoe):
The Squaw Man 6. Moving pictures and high
class Vaudeville on dark nights, to satisfactory
patronage.

WARREN—OPERA HOUSE (John J. Mur-
ray): The Squaw Man Nov. 22; good, to fair
business. The Cat and the Fiddle 26 to S. H.
O. and pleased.

FINDLAY—MAJESTIC (L. J. Swafford):
Lena Rivers Nov. 28; very good. The Red Mill
1. Billy the Kid 2.
CHICAGO—OPERA HOUSE (H. O.

THE NEW THEATRE

Central Park West, 63d-65d Sts. Tel. 8800 Col.
Evenings, 8:15. Mats. Wed. and Sat., 2.

By arrangement with the New Theatre
(For Two Weeks) Liebler & Co.'s Production of
Masterlinck's Latest Drama

MARY MAGDALENE

with

OLGA NETHERSOLE

Musical accompaniment by the
RUSSIAN SYMPHONY ORCHESTRA OF 60

Modest Altshuler, Conductor.

Gordon: Two Americans Abroad Nov. 21; poor
business; fair co.

OKLAHOMA.

GUTHRIE—OPERA HOUSE (J. M.
Brooks): Wizard of Wiseland Nov. 22; good to

TROBE.—HOWWALTER THEATRE (W. howalter): Charles Amherst Ott, Lecturer, 22 to an appreciative capacity audience.

X. BAZIN'S FAR FAMED DEPILATORY POWDER REMOVES SUPERFLUOUS HAIR
SIMPLE DIRECTIONS WITH EACH BOTTLE. ALL TOILET COUNTERS OR MAILED IN SEALED PACKAGES, 50 CENTS. HALL & RUCKEL, N. Y. CITY.

which will appear at the new theatre. I am not at liberty to say whether it will be legitimate drama or vaudeville just at this time, but it is certainly the house will not remain dark. In fact, by the time the building is finished the attractions will arrive.

Claiming that the National Amusement Co., controlling the Dreamland Theatre, is in shape to go back to the owners, a petition was filed in the Superior Court 18 demanding that J. J. White, receiver for the concern, file a complete account of expenditures and receipts, in order that the receivership may be wound up. It is claimed in the petition that the receiver has a balance of \$5,000 on hand and that this amount is more than sufficient to pay the fees of the receiver and his counsel. The petition also sets out that the business of the theatre has greatly increased, even over the glowing forecast made by White last February.

Seattle newspapers were out in force the evening of 23, being the guests of Manager T. C. Hudson, of the Vancouver Argo Rugby Football Team, at the Orpheum Theatre.

W. S. McCREA.

SEATTLE.

Adeline Dunlap in Madame X—Ethel Clifton and Joseph Galbraith Win Praise

At the Moore the Seattle Symphony Orchestra gave its second popular concert of the season (matinee) Nov. 20, before an appreciative audience. Madame X 20-26 followed, drawing small and medium houses. Adeline Dunlap in the title role gave a faithful delineation. The cast were Helene Luttrell, Jane Carleton, Adeline Pitts Allen, Vincent Sternard, Howard Gould, and others, who constitute a capable co. The staging of the second act was very artistic. The Prince of Pilsen 27-3.

The offering at the Grand was Our New Minister 28-34, which drew fair business. Byron Farnley in the title role gave a good delineation, and the other members of the cast rendered adequate support. A Broken Idol 27-3.

At the Seattle the Baker Stock co. presented The College Widow 20-26, before houses ranging from large to S. H. O. Ethel Clifton and Joseph Galbraith in the leading roles displayed their usual skill and ability. Pay Bainter made a hit as Flora Wiggins. In the cast were Margo DuPont, Marie Baker, Frank Dentithorne, J. Frank Burke, Dan Bruce, Tommy Williams, and others. The House of a Thousand Candles 27-3. Fabio Rosconi 20 and 25-26 at the Alhambra was presented by the Russell and Drew Stock co. in an effective manner before houses ranging from small to large. In the cast were Charles Sinclair, Anita Allen, Eva Marie French, George Webb, Edward Kelle, George B. Bertoli, G. M. Williamson, Frank H. Seaward, and others. Under the auspices of the Women's Guild of St. Mark's Church an acceptable presentation of Pricilla 21, 22 was given. The singing was excellent, and the production well patronized. Mrs. M. A. Lazarus appeared to advantage in the title role. A. Bate sustained the role of John Alden with ability, and the other members of the cast acquitted themselves with credit. Quo Vadis 27-3.

The Del S. Lawrence Players at the Lois presented Shore Acres 20-26 before houses ranging from medium to S. H. O. In the cast were Jane Wren, Katherine, Daisy Davis, Clara Berry, Mr. Lawrence, Philip Sheffield, Alf T. Lacey, Leo Morris, Carl Stockdale, and others. Same co. in St. Elmo 27-3.

The attendance at the theatres on Thanksgiving Day, 24, was unusually large. Work on the new Coliseum, near the southwest corner of Madison Street and Third Avenue, is progressing rapidly.

BENJAMIN F. MESSEURVEY.

TACOMA.

Joe Dandy Drew Capacity Business and Pleased—Walter Catlett Won Approval.

The Prince of Pilsen again demonstrated that the Tacoma could not hold all that wanted to see Joe Dandy and his co-actors. On Nov. 24 hundreds were turned away, and the 25th many stood up, also laughed. The costuming was the best. Walter Catlett as Lord Somerset was approved. Miss Frances was a 100 per cent. widow. Edward Mora was popular as the Prince of Pilsen, while Olive North's singing was justly deserving the many compliments paid. The Heidelberg Boys were encored, and then more.

FRANK R. COLE.

WEST VIRGINIA.

PARKERSBURG.—AUDITORIUM (W. E. Kewer): Keyes Sisters' Stock co. 5-10 (ex. 7). Merry Widow 7.—CAMDEN (W. A. Barrett): Jules Held and co. in Childhood Days Nov. 25-30 to good business. McDonald Trio, Wilson and Wilson, Peter Kerwin, and Ed. Clam 1-3.—HIPPODROME (Ed. Heible): The Starling, Ethel Van Orman and co., Parrie Brothers, and Eugene Wolfheim co. 25-30 to crowded houses. Earl and Leo, Fussner Brothers, Alvaro's Trained Goats, and Tom Hanlon and His Horse Minstrels 1-3.—ITEM: G. D. Runnels, of the Ethel Van Orman and co. was taken suddenly ill at the Hippodrome Wednesday night and was taken to St. Joseph's Hospital. His condition is reported critical.

WHEELING.—COURT (E. L. Moore): Merry Widow Nov. 24-5; capacity. Mildred and Roulsters, magic, 26; fair business. Thomas Jefferson 2, H. Richard, Carl 9, 10.—VIRGINIA (Charles A. Feinler): Wildfire 24-3; S. H. O. The Light Eternal 28-30, with Eugene Blair and splendid production; S. H. O. Thurston 7-9.—APOLLO (H. W. Rogers): Monte Carlo Girls 25-3; S. H. O.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Joliffe): Paul Gilmore in The Bachelor Nov. 20, splendid house; good. Starkey Players 7-9. Blue Mouse 10. A. Field's Minstrels 13.

WESTON.—CAMDEN OPERA HOUSE (Guy F. Gregg): Two Americans Abroad Nov. 29; fair co.; poor business.

George Lydecker

Address, Green Room Club, N. Y.

WISCONSIN.
MILWAUKEE.

Hanlon's Superba at the Bijou—Record of the Week's Attractions.

A superior bill of vaudeville is being shown to Majestic theatre patrons this week. Dancing, and lots of it, is the distinctive feature in which the Four Fords are the headliners. Their act is beautifully staged, and their dances are finely executed. Another feature of the bill is Thomas J. Ryan's splendid Irish characterization, playing the title role in Mag Hammer's Father. The sketch is quite amusing. A musical turn with good comedy is done by Pringle and Whiting. They are an excellent team, and prove a big winner. The balance of the bill includes the Imperial Musicians, Mignonette Kookin, Big City Four, Cunningham and Marion, and Galletti's Monkeys.

Hanlon's Superba with bright new scenery and many tricks and illusions is playing to crowded houses at the Bijou this week. The co. of this season has been enlarged, and new tricks and pantomime are being shown. The production is elaborately staged, and the many scenic effects are beautiful.

George Primrose and His Boys are the feature attraction of a well-balanced bill at the Crystal this week. Others on the bill are Caine and Odum, the Malvern Troupe, Olive and co., and Paris Green.

Sherman De Forest and co. presenting A Jay Circus of the current week's bill at the Empress. The balance of the bill includes Hone Booth in her successful sketch, The Little Blonde Lady, Raymond and Hall, Clara Rogers, Bente Brothers, and Rogers and Bell.

The Big Banner Show, with a two-act musical comedy, is entertaining patrons at the Gayety this week. The olio specialties are high class, and the musical numbers are above the average. The Washington Society Girls have a lively musical burlesque this year, replete with comedy situations and good music. The chorus is large and pretty.

RACINE.—THEATRE (Daniel M. Nre): Allen Stock co. closed a successful week in repertoire Nov. 27, having played A Fighting Parson, A Slave Girl, When Man Finds His Mate, The Gambler, The Man Outside, The Child of the Street, and For His Sister's Honor. Ethel May, the Mystery Girl, answering any and all questions, was a strong drawing card; S. H. O. at nearly all performances. A Winning Miss 20. Broadway Girls 1. Oldfield-Johnson auto race pictures 2. Seven Days 3. The Golden Girl 4. Louis Mann 5. The Squaw Man 7.

FOND DU LAC.—HENRY BOYLE THEATRE (P. H. Haber): Hickman-Bessy co. in The Burglar and the Lady Nov. 22; satisfaction. Frances Starr, supported by good co. in The Kismet Way 23, one of the best attractions of the season; good business. The Choir 24 delighted fair business. Louis Mann in The Chatterer 1. Lyman Howe 20. The Climax 2. Seven Days 6.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers): The Lion and the Mouse Nov. 21; capable co.; fair class; audience. Alma, Wo Wohnt Du? 23; good satisfaction, to fair house. The Cow Puncher 26; fair, to good business. Paid in Full 1. The Fighting Parson 2. Louis Mann in The Chatterer 3. Maxine Hall Stock co. 5-12.

BELOIT.—WILSON'S OPERA HOUSE (H. H. Wilson): The Lion and the Mouse Nov. 22; fair business. The Fighting Parson 1. Baby Mine 25.—GRAND VAUDEVILLE THEATRE (Appelby and Englebreton): Vaudeville Nov. 21-26; business good.

MADISON.—FULLER OPERA HOUSE (Marcus Heiman): Frances Starr in The Kismet Way Nov. 22; drew well and pleased. Seven Days 24; twice delighted large audiences. Madame Sherry 26; packed house; pretty and pleasing. Parada 26-2; local talent for charity.

OSHKOSH.—OPERA HOUSE (J. E. Williams): Hickman-Bessy co. Nov. 22-27 in Wife in Name Only, Charley Bess, A Daughter of the Ghetto, One Girl in a Thousand to good houses. Mountain Ash Male Voice Choir 20. Lyman H. Howe's pictures 30. The Climax 1.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard): Howe's pictures Nov. 23 drew large audience. The Climax 25 gave good satisfaction. Louis Mann in The Chatterers 2. Hickman-Bessy co. 4 and 9-10. Seven Days 5.

EAU CLAIRE.—OPERA HOUSE (G. D. Moon): The Kismet Quartette Nov. 24; big house; fine entertainment. The Girl in the Kimono 26; light business; good attraction. Louis Mann 3. Lala's Husband 9.

APPLETON.—THEATRE (Charles A. Tassell): Hanna-Bessy Sensation Nov. 22-27.—ITEM: Charles Tassell will assume management of the Chatterer, at Bloomington, much to the regret of Appleton citizens.

PORTAGE.—OPERA HOUSE (A. H. Carnegie): The Fighting Parson Nov. 26; good co.; fair business. Chicago Glee Club 6. Lyman H. Howe's pictures.

WYOMING.

CHEYENNE.—CAPITOL AVENUE THEATRE (Edward F. Stahl): Lillian Russell in In Search of a Sinner Nov. 21; excellent, to good business. Jefferson De Angella in The Beauty Spot 5. The Climax 9. The Fortune Hunter 10. Arizona 16. The Newlyweds 20. De Wolfe Hopper in The Matinee Idol 24. The Old Homestead 26.

LARAMIE.—OPERA HOUSE (H. E. Root): Fortune Hunter 10. Traveling Salesman 15.

CANADA.

TORONTO.

Nat Goodwin and Beatrice Morgan in The Captain—The Merry Widow's Third Visit.

Nat C. Goodwin appeared in the screaming farce, The Captain, Nov. 21-24 at the Princess, and proved very popular. Beatrice Morgan as leading woman was well received, and Dodson Mitchell as Peter Banks was very good. The other roles were completely and competently filled. Madame Bernhardt in L'Arlon, Camille, and Jeanne D'Arc 25, 26 to capacity houses. Hitchcock in The Man Who Owns Broadway 25-3.

The Merry Widow 21-26 played its third return to Toronto at the Royal Alexandra. Evidently it has lost little of its musical charm and attraction, as the attendance was quite good, and an annual appearance for many years to come

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new songs, quite as pleasing as her former ones
last season. Miss Lloyd is very popular in
Toronto, and her appearance here is always
greeted by enthusiastic houses. Madden and
Fitzpatrick have an excellent one-act play, The
Turn of the Tide, that drew much praise; Mar-
shall Montgomery is a ventriloquist who really
deserves the name, the Olivetti Troubadours
are musical comedians, and the acrobatic
turns of the bill by Lawson and Namon, Cuch
and Welch were quite up to the ordinary stand-
ard.
E. CHESTER IRONSIDE.

MONTREAL.

The Fifth Week of Grand Opera—Albert
Chevalier in Daddy Dufard—Other Bills.

At His Majesty's the Grand Opera Co. opened
the fifth week in a special performance of La
Bohème, with Frances Alda as Mimì. Tuesday,
Nov. 29, saw the first production in Montreal of
The Tales of Hoffmann. Helene Keating in
the triple roles of Hoffmann's three inamor-
atas scored a distinct hit, her work as the Doll
being particularly good. Louis Durus was sat-
isfactory as Hoffmann, Fernande Autori, Louise
Barnolt, and Hugh Allan, all did good work.
Mamon, Cavalleria, and I Pagliacci were given
later.

A large audience greeted the opening of Al-
bert Chevalier at the Princess 25 in Daddy
Dufard. Of Mr. Chevalier's personal hit there
can be no doubt. Whether playing the old ac-
tor Dufard or introducing his specialties he is
an artist to his finger tips. He receives capable
support from Leslie Kenyon, Arthur Haskett,
Violet Hemming, and Mary M. Barker. Claude
Cooper, though only appearing in a small part,
gives a clever character sketch. The Co. is good
all round. Billy 3-9.

Though not announced as a headliner, the
sketch drifting written by Agnes Scott and played
by herself and Henry Keane is decidedly the
gem of the programme. Teddy Simonds like it
is wanted in vaudeville. Will H. Fox does a
clever piano playing act on slightly new lines.
The Chadwick Trio appear in a sketch. Ida May
Chadwick dances well; outside of this, the act is
silly and vulgar. The Olivetti Troubadours,
Tom Walker on Marx, the Ussama, acrobats
the Kemps, and the Royal Colibri are other
items.

The Great McGarvey, female impersonator;
Vincent Van Derrick in a piano act; the Three
Alexis, acrobats, are leading features at the
Princess.

Miner's Americans at the Royal is out of the
ordinary run of burlesque. Teddy Simonds lit-
tle play, The Golden Wedding, produced a favor-
able impression.

Le Conquete de Bonheur is the bill at the Na-
tional.

The Lyric has a troupe of trained alligators
as its chief feature.

W. A. TREMAYNE.
LONDON, ONT.—OPERA HOUSE (J. R.
Minihnick): Madame Sarah Bernhardt pre-
sented a composite bill Nov. 24, including the
second act of L'Aiglon, the fourth and fifth acts
of Camille, and the second act of Jeanne D'Arc
to a large and thoroughly appreciative audience.
Chauncey Olcott 28 also drew a full house and
pleased with his new play, Barry of Bally-
more. The Little Damsel 3. Grace Van Studd-
ford in The Bridal Trip 3. Albert Chevalier
and co. in Daddy Dufard 3. This Woman and
This Man 9. Madame Adams 12. The Chief 13.

OTTAWA, ONT.—RUSSELL (P. Gorman):
The Little Damsel Nov. 23. A large audience;
curtain calls were frequent. The Governor-
General of Canada occupied the Vice
Regal box. Franklin Woodruff in Call of the
Wild 2. Sidney Drew in Billy 3.—DOMINION
(Gus S. Greening): Kathleen Clifford, Barnes
and Crawford, Brown and Ayer, Charles Mac-
millan, George Gordon, Les Alexanders, Phil
Bennett, and pictures 28-3 to very big business.

BRANTFORD, ONT.—OPERA HOUSE
(L. C. Johnson): Sousa's Band Nov. 23 to poor
business; afternoon performance. The White
Squaw 24; fair performance. To light business.
The Little Damsel 2. This Woman and This
Man 5. The Call of the Wild 3.

KINGSTON, ONT.—GRAND OPERA
HOUSE (D. P. Brangan): Sousa's Band Nov.
22 to a large and appreciative audience. The
Little Damsel 30. Barbara Tennant 3. Al-
bert Chevalier 7. The Lottery Man 14.

PETROLIA, ONT.—VICTORIA OPERA
HOUSE (H. Rotky): Guy Brothers' Minstrels
pleased full house Nov. 22.

DATES AHEAD

Managers and agents of travelling companies
and correspondents are notified that this depart-
ment closes on Friday. To insure publication in
the subsequent issue dates must be mailed to
reach us on or before that day.

DRAMATIC COMPANIES

ACROSS THE GREAT DIVIDE (G. W. Lyon,
mgr.): Evansville, Wis., 7, Sharon 8, Harvard,
Ill., 9, Richmond 10.

ADVENTURES OF POLLY (James Wall,
mgr.): Minneapolis, Minn., 4-10.

ARISTOCRATIC TRAMP: Larned, Kan., 7.
ARIZONA (C. A. Williams, mgr.): Denver,
Colo., 4-10, Boulder 12, Longmont 13, Ft.
Collins 14, Greeley 15, Cheyenne, Wyo., 16,
Lorain 17.

ARRIVAL OF KITTY (Robert Collins, mgr.):
Plymouth, Mass., 7, Rockland 8, So. Fran-
ingham 9, Maynard 10, Haverhill 12.

AS TOLD IN THE HILLS (Alex. Story, mgr.):
Portsmouth, O., 7, Georgetown 8, Blanchester
10.

AT THE MERCY OF TIBERIUS (Glaser and
Star, mgrs.): New Orleans, La., 5-10, Birm-
ingham, Ala., 11-17.

AT THE OLD CROSS ROADS (Arthur C.
Alston, mgr.): Baltimore, Md., 5-10.

AVIATOR, THE (Cohan and Harris, mgrs.):
New York city Dec. 5—Indefinite.

BABY MINN (Wm. A. Brady, mgr.): New
York city Aug. 22—Indefinite.

BARRIERS BURNED AWAY (Gaskell-Mac-
Vitty-Carpenter Co., mgrs.): Chicago, Ill.,
Nov. 20—Indefinite.

BARRYMORE, ETHEL (Charles Frohman,
mgr.): Washington, D. C., 5-10, Brooklyn,
N. Y., 12-17.

BATES, BLANCHÉ (David Belasco, mgr.):
New York city Nov. 15—Indefinite.

BELLEVILLE, KYLE (Charles Frohman, mgr.):
New York city 5-10.

BEN-HUR (Klaw and Branson, mgrs.): At-
lanta, Ga., 5-10.

BERNHARDT, SARAH (W. F. Connor, mgr.):
New York city Nov. 15—Indefinite.

BETHEL (Eastern): Delamater and Norris,
mgrs.: Cleveland, O., 5-10, Hamilton 11,
Dayton 12-14, Akron 15-17.

BEVERLY (Western): Delamater and Norris,
mgrs.: Billings, Mont., 7, Miles City 8, Glen-
dale, Wyo., 9, St. Marys 10, Muncie,
Ind., 11, Anderson 12, Ft. Wayne 13, Buffalo
14, Huntington 15, Logansport 16, Kokomo
17, Frankfort 18, Crawfordsville 19, Terre
Haute 20.

BLANKET THE KID (F. B. Headley, mgr.):
Cincinnati, O., 5-10, Detroit, Mich., 11-17.

BLANKET, HARRY OLAY (Henry Pierson,
mgr.): St. Paul, Minn., 4-10, Minneapolis
11-17.

BLUE BIRD (Winthrop Ames, director): New
York city Oct. 1—Indefinite.

BLUE MOUSE (W. B. Fredericks, mgr.):
Hawthorne, Pa., 7.

BLUE MOUSE (C. D. Parker, mgr.): William-
son, W. Va., 7, North Fork 8, Pocahontas,
Va., 9, Bluefield, W. Va., 10, Wytheville,
Va., 12, Marion 13, Bristol, Tenn., 14,
Johnson City 15, Greenville 16, Morristown
17, Middleboro, Ky., 18.

BREWSTER'S MILLIONS (Al. Rich, mgr.):
Waterloo, Ia., 7, Dubuque 8, Winona, Minn.,
9, Eau Claire, Wis., 10, St. Paul, Minn., 11-
17.

BUNKE, BILLIE (Charles Frohman, mgr.):
Buffalo, N. Y., 5-10.

CAMELION, DAISY (Kerr Amusement Co.,
mgrs.): Brunswick, Mo., 8, Macon 9, Kirks-
ville 10, Quincy, Ill., 11.

CARNEY, MARK (R. G. Kingston, mgr.): New
Comerstown, O., 7, Pleasant City 8, McCon-
nellsville 9, Cambridge 10, Crooksville 12,
Loran 13, Washington Court House 14,
Lawrenceburg, Ind., 15, Brownstown 17.

CATER, MRS. LESLIE (John Cort, mgr.):
New York city Nov. 22—Indefinite.

CHICKEN (Star and Havila, mgrs.): Peoria,
Ill., 4-7, Bloomington 8, Springfield 9, 10,
Kansas City, Mo., 11-17.

CHEVALIER, ALBERT (New York city 5-10.
CITY, THE (Theatrical, Liberty, mgrs.): Chicago,
Ill., Nov. 6—Indefinite.

CLIMAX, THE (Joseph M. Weber, mgr.):
Providence, R. I., 5-10.

COLLIER, WILLIAM (Low Fields, mgr.): New
York city Nov. 28—Indefinite.

COMMUTERS (Harry B. Harris, mgr.): New
York city Aug. 15—Indefinite.

COMMUTERS (Co. B; Henry B. Harris, mgr.):
Chicago, Ill., Oct. 31—Indefinite.

COUNTY, CATHARINE (Star and Hamlin,
mgrs.): Newark, N. J., 5-10, Philadelphia,
Pa., 12-17.

COUNTRY BOY (Henry B. Harris, mgr.): New
York city Aug. 22—Indefinite.

COUNTRY BOY (Co. B; Henry B. Harris,
mgr.): Washington, D. C., 5-10.

COWBOY AND THE THIEF (Howard and Clif-
ford, mgrs.): Boston, Mass., 5-10.

DANIEL BOONE ON THE TRAIL (Eastern;
Ben H. Howe, mgr.): Kittanning, Pa., 13,
Parkersburg, W. Va., 14, Portsmouth, O., 15,
St. Marys, Pa., 16, 17.

DANIEL BOONE ON THE TRAIL (Western;
S. A. Mitchell, mgr.): Peoria, Ill., 14, Elmt
15, Iroquois 16, Elkhart 17.

DEEP PURPLE (Lieber and Co., mgrs.): Chi-
cago, Ill., Oct. 5—Indefinite.

DIXIE, HENRY E. (Wm. A. Brady, mgr.):
Minneapolis, Minn., 4-7, Dubuque, Ia., 8, La
Crosse, Wis., 9, St. Paul, Minn., 11-14.

DODGE, RANDOLPH (B. S. Ford, mgr.): Phoe-
nix, B. C., 5, 6, Greenwood 7, 8, Grand Falls
9, 10.

DODSON, J. E. (Cohan and Harris, mgrs.): St.
Louis, Mo., 4-10, Washington, D. C., 12-17.

DONALDSON, ARTHUR (Gus Hill, mgr.):
Louisville, Ky., 5-10, Birmingham, Ala., 12-17.

DREW, JOHN (Charles Frohman, mgr.): New-
ark, N. J., 5-10.

EDMON, ROBERT (Henry B. Harris, mgr.):
Milwaukee, Wis., 4-7, Dubuque, Ia., 8, La
Crosse, Wis., 9, St. Paul, Minn., 11-14.

ELI AND JANE (Harry Green, mgr.): Stamp-
ack, Ark., 7, Magnolia 8, Junction 9, Eldorado 10,
Arkansas City 11, Lake Wales 12, Crestview
13.

ELLIOTT, GERTRUDE (Lieber and Co.,
mgrs.): Brooklyn, N. Y., 5-10.

ELLIOTT, MAXINE (George J. Applton,
mgr.): Chicago, Ill., 26-Dec. 10.

FARFAR, DOUGLAS (William A. Brady,
mgr.): Brooklyn, N. Y., 5-10.

FERGUSON, ELAIN (Henry B. Harris, mgr.):
New York city Dec. 5—Indefinite.

FIRING LINE (Delamater and Norris, mgrs.):
Berwick, Pa., 7, Wilkes-Barre 8, Elmira, N. Y.,
9, Ithaca 10, Syracuse 12-14, Rochester
15-17.

FISKE, MRS. (Harrison Grey Fiske, mgr.):
Jacksonville, Fla., 12, Savannah, Ga., 13,
Augusta 14, Charleston, S. C., 15, Columbia
16, Salisbury, N. C., 17.

FLAMING ARROW (R. F. Kruger, mgr.): New
Castle, Ind., 7, Muncie 8, Union City 9,
Piqua, O., 10.

FORTUNE HUNTER (Cohan and Harris,
mgrs.): Brooklyn, N. Y., 5-10.

FOURTH ESTATE (Lieber and Co., mgrs.):
Buffalo, N. Y., 5-7, New York city 12-17.

GAMBLERS (Authors' Producing Co., mgrs.):
New York city Oct. 31—Indefinite.

GENTLEMAN FROM MISSISSIPPI (Wm. A.
Brady, mgr.): Independence, Kan., 7, Wichita
8, Manhattan 9, Topeka 10.

GEORGE, GRACE (Wm. A. Brady, mgr.): Bal-
timore, Md., 5-10.

GET RICH QUICK WALLINGFORD (Cohan
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definite.

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CULHANE'S COMEDIANS (No. 3): Tom Wilson, mgr.: Three Rivers, Mich., 5-10, Alexandria, Ind., 12-17.
CULHANE'S COMEDIANS (No. 4): Wm. H. C. O'Brien, mgr.: Winchester, Ind., 5-10, New Castle 12-17.
DOUGHERTY: Webster, S. D., 5-7, Groton 5-10.
DUDLEY, FRANK: Henderson, Ky., 5-10.
GORDINER BROTHERS: Portageville, Mo., 12-17.
GRAYSON, HELEN (N. Appell, mgr.): Gloversville, N. Y., 5-10, Troy 12-17.
HALL, DON C. (Don C. Hall, mgr.): Capron, Ill., 5-10, Calumet 12-17.
HENDERSON (W. J. and S. B. Henderson, mgr.): Chicago, 5-10.
HICKMAN-BERRY (Harry G. Linton, mgr.): Sheboygan, Wis., 4-10, Fond du Lac 12-17.
HILLMAN'S (P. P. Hillman, mgr.): Lebanon, Kan., 5-7.
HIMMELIN'S ASSOCIATE PLAYERS (Joe Himmelstein, mgr.): Anderson, Ind., 22 Dec. 10, Noblesville 12-17.
HIMMELIN'S IMPERIAL (Joe A. Himmelstein, mgr.): Springfield, Ill., 4-10, Danville 12-17.
HYDE'S THEATRE PARTY (W. O. Mewaters, mgr.): Chicago, 5-10.
KEITH (Oats S. Keith, mgr.): Fortaria, O., 5-10, Ashland 12-17.
KELLEY, SHERMAN: Winona, Minn., 5-10, Marshfield, Wis., 12-17.
KLARK, GLADYS (J. B. Halfour, mgr.): St. Louis, Mo., 5-7, Berry 5-10, Chelsea, Mass., 12-17.
LA PORTE, MAE (Joe McKenna, mgr.): Battle Creek, Mich., 5-10, La Porte, Ind., 12-17.
LATINORE AND LEIGH: Stoughton, Wis., 12-17.
LONG, FRANK E. (Frank E. Long, mgr.): Calumet, Mich., 21-Dec. 24.
LYCEUM COMEDY (Kemble and Sinclair's): Wabash, Ind., 5-10.
MORREY (La Comie and Fletcher's): Dodge City, Kan., 5-10, Laredo 12-17.
MUTUAL COMEDY (John Murray, mgr.): Sudbury, Ont., 5-10, Midland 12-14, Lindsay 12-17.
PICKERTS, FOUR (Willis Pickert, mgr.): Rockingham, N. C., 4-10, Greenville, S. C., 12-17.
SHANNON BROTHERS (Harry Shannon, mgr.): Crestline, O., 5-7.
SIGHTS (J. W. Sights, mgr.): Stanberry, Mo., 5-10, McFall 12-14, Jameon 12-17.
SPINNEY THEATRE (Harry Spinn, mgr.): Oxford, Kan., 5-7, Eldorado 5-10, Sterling 12-14, St. Louis 12-17.
TAYLOR (H. W. Taylor, mgr.): Haverstraw, N. Y., 5-10.
TAYLOR, ALBERT: Marble Falls, Tex., 7, 8, Llano 5, 10.
WOODS BROTHERS: Lake Providence, La., 5-7, Tullahoma 5-10, Sutton 12, Hatchitoches 14, 15, Boyes 16, 17.
YALE (Monte Thompson, mgr.): Lowell, Mass., 5-7.

OPERA AND MUSICAL COMEDY.

ABORN OPERA (Milton and Sargent Aborn, mgrs.): Ft. Worth, Tex., 5-7, Dallas 5-10, Oklahoma City, Okla., 12-14, McAlester 15, Muskogee 16, Tulsa 17.
ABOTT, BESSIE (Fleibler and Co., mgrs.): Chicago, 5, 10.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.: New York city Sept. 20—indefinite.
ARCADIANS (Charles Frohman, mgr.): Baltimore, Md., 5-10.
ARMBROOK MUSICAL COMEDY: Portland, Ore.—indefinite.
BAILLY AND AUSTIN (Messrs. Shubert, mgrs.): Chicago, Ill., 4-10.
BECROFT OPERA (Thos. Quinan, mgr.): Birmingham, Eng., 5-10, Bristol 12-17.
BEWARD, SAM (Messrs. Shubert, mgrs.): New York city Sept. 21—indefinite.
BOSTON GRAND OPERA (Henry Russell, mgr.): Boston, Mass., Nov. 7—indefinite.
BUSTER BROWN (Buster Brown Amusement Co., mgrs.): Indianapolis, Ind., 5-7, Dayton, O., 5-10, Columbus 12-14, Marion 15, Morenci, Mich., 16, Jackson 17.
CABILL, MARIE (Daniel V. Arthur, mgr.): Washington, D. C., 5-10.
CAMERON, GRACE (C. H. Kerr, mgr.): Olean, W. Y., Fredrickton, Cal., 5, Redox City 9, 10, Union 15, Baker City, Ore., 15, La Grande 14.
CANDY GIRL (B. M. Garfield, mgr.): Monticello, Ia., 7, Manchester 8, Independence 9, Waterloo 10.
CAREY, RICHARD (France and Lederer, mgrs.): Cleveland, O., 5-7.
CAT AND THE FIDDLE (Chas. A. Nelson, mgr.): Hagerstown, Md., 7, Chambersburg, Pa., 8, Lebanon 9, Pottsville 10, Hasleton 12, Pittston 13, Williams-Barre 14, Scranton 15, Binghamton 16, Yonkers 17.
CHICAGO GRAND OPERA: Chicago, Ill., Nov. 2—indefinite.
CHICAGO GRAND OPERA (Andreas Dippel, mgr.): Milwaukee, Wis., 5, 22, 30.
CHOCOLATE SOLDIER (P. O. Whitney, mgr.): Chicago, 5-10.
CHOCOLATE SOLDIER (P. O. Whitney, mgr.): London, Eng., Sept. 10—indefinite.
DAN CUPID (J. K. Vetter, mgr.): Iowa City, Ia., 7.
DANIELS, FRANK (C. B. Dillingham, mgr.): Chicago, Ill., 12-Dec. 17.
DILL, MAX M.: San Francisco, Cal., Oct. 24—indefinite.
DOLLAR PRINCESS (Charles Frohman, mgr.): Pittsburgh, Pa., 5-10, Baltimore, Md., 12-17.
DORSEY, MARIE (A. H. Woods, mgr.): Princeton, N. J., 5-10.
ELTING, JULIAN (A. H. Woods, mgr.): Chicago, Ill., 5-24.
FLORENCE, MAX, MUSICAL COMEDY: Salt Lake City, U. Oct. 15—indefinite.
FLOWERS OF THE GILDED AGE (Mrs. C. Fisher and wife, props.): Clinton, Mo., 7, Springfield 8, Aurora 9, Joplin 10, Webb City 11, Columbus, Kan., 12, Pittsburg 13, Parsons 14, Chanute 15, Independence 16, Coffeyville 17, Gasconia, Okla., 18.
FOLLIES (Florence Stieglitz, mgr.): Philadelphia, Pa., 20-Dec. 17.
FRENCH OPERA (Jules Laroche, mgr.): New Orleans, La., Nov. 22—indefinite.
GENIE, ADELINE (Klaw and Hrianger, mgrs.): New York city Nov. 7-Dec. 10, Baltimore, Md., 12-17.
GIRL IN THE KIMONO (W. K. Hieglfeld, mgr.): Minneapolis, Minn., 4-10.
GIRL OF MY DREAMS (Joe M. Galtus, mgr.): Philadelphia, Pa., 12-21.
GLASSER, LULU (Messrs. Shubert, mgrs.): New York city, 12-17.
GRAND OPERA: Montreal, P. Q., Oct. 31—indefinite.

THURSTON, HOWARD: Wheeling, W. Va.
5-1, Youngstown, O. 8-16, Akron 12-14, As-
daron, Ind. 15, Ft. Wayne 16, 17.
WALDEN: Shellrock, Ia., 7, Klemme S. Blair-
burg B. Akron 10.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

It is always with a keen sense of anticipated profit and enjoyment that The Spectator takes up his weekly copy of *The Moving Picture News*. He long ago learned that all the great doings in motion picture advancement originated in the brain of the able editor of that paper—know it because he had read it many times in the paper itself. It is true (this parenthetically) that the editors of a hated rival religiously claim the same thing, and the two camps frequently get into heated argument over the matter, but there is nothing to prevent The Spectator from believing both of these estimable parties and crediting both with the crown of omniscience. If two different prophets or oracles are infallible in their judgments and predictions (and both of these editorial camps claim to be all of this) how can they help coming to the same conclusions? It, therefore, follows beyond question that both must have evolved in their brains all the various steps of progress that have ever occurred in motion picture production.

Having cleared himself of any possible charge of prejudice The Spectator now proceeds to repeat that he long ago learned to look to the *Moving Picture News* as the originator of everything commendable in matters pertaining to motion pictures. It was, therefore, with no surprise that he noted in the columns of that interesting journal of Nov. 19 that the editor had set out to settle for good and all the matter of a name by which to designate motion pictures. Having first proved by his unanswerable logic that either "motion pictures" or "moving pictures" is good enough, that they "both describe the art and are well understood in every language," he proceeds to offer a prize of \$50 for a better name. Such is the process by which great brains incubate eternal thoughts that move the world.

The thing that has inspired the *News* editor to undertake the important job of catching the English language in the horror with which the new Essay prize word, "photoplay," assails his ears. The word is so bad, so unepithetous, so much of a misnomer and monstrosity that the checked editor can scarcely find terms severe enough in which to express his disgust. In very truth, The Spectator and doubtless others who read the *News* ever realized before what a whopping outrage the word "photoplay" really is. "Photoplay? Ridiculous! Foolish!" and also "puerile" and "nonsensical." In view of all this exhortation of a word that some of us had thought rather good as applied to the fictional branch of motion pictures, we shall now await the perfect word from the *News* editor and his "philologists" with some trepidation. Suppose it should be in Esperanto, as the editor suggests it may be, what then? And why should the editor call in a commission of "eminent philologists" to assist him? Philologists! The very word has an ominous sound, portending the selection of some jawbreaking combination of syllables from the dead languages. And, anyhow, why should our esteemed *News* editor call anybody in to decide for him? Has he at last found a job too big for him? Is he, indeed, preparing to abdicate his position as general overseer of the business? The fates forbid! To be without our Alfred is to be without our Roquefort and demi-tame.

But stay! It may not be so bad after all. Reading back in this soul-stirring editorial in the *News* we find that there

is to be no abandonment of the ship by the pilot. For four years and a half he has been uplifting the business, working singly and alone, although there have been certain vile creatures (curses on them) who "parrot-like" have been repeating his words of wisdom and claiming all the glory and the advertisements. However, in these four years and a half our esteemed friend has uplifted to such purpose that now the motion picture, to use his rhapsodizing words, "has evolved into a tangible, palpable, pulsating portion of life," and to prove that he knows what he is talking about he tells us right where to find this tangible, pulsating portion of life: it is (to quote again verbatim) "in the popular 5c. nickelodeon," or the 10-20-30 "theatre, interspersed with illustrated songs and vaudeville." There you have it so that no one can miss it—"interspersed with illustrated songs and vaudeville." So moved is our Alfred when he contemplates the great things he has accomplished that he pledges his word that he will keep on with the glorious work. Even though unhonored and unrewarded by "ada," he will struggle on for four years and a half more until cinematography shall become "the exponent of the theories of the savant," and the faithful ally of the "preacher of religion," "the teacher of philosophy," "lecturers on social, economic, and industrial themes," "sociology," "physiology," and "zoology." Even Sir William Crookes will rise from his grave to use the film, and "Emil Flammarion" will take a new name to himself to employ them. "Can cinematography rise to such heights?" asks Alfred. "It can," he replies. It must, and, by heavens! it shall, for he himself will put his shoulder to the wheel and push it on.

To Miss B. D., Oakland, Cal., and W. R. S., of Pittsburgh, Pa., as well as half a dozen other recent inquirers, The Spectator will again state that the Biograph Company does not furnish for publication the names of their players or their portraits. The reasons have been discussed and explained several times in this department of *The Mirror*.

The *New York Times* says: "When newspapers are discussed in pulpits they are almost always charged with printing only crimes and horrors, and usually they are exhorted to mend their ways and devote all their space to exploitation of the good, the true, and the beautiful." It might well be added motion pictures are discussed in identically the same way in both pulpits and newspapers—that is to say, most pulpits and many newspapers.

And now the Women's Christian Temperance Union of Philadelphia wants the motion picture films censored, probably on account of the smoking and drinking incidents that are exhibited. No one would object very seriously if the good ladies would succeed in taking the cigarettes away from the cowboys, giving them pipes possibly for substitutes. And the bottles of "red eye" in the family parlors and dining rooms could be dispensed with in many cases, particularly those brands of fire water that transform the drinkers into besotted inebriates after one or two swallows. The picture drinker very often gets full with the same speed that he writes a letter.

In another column appears a communication from Ben Huntley of the Huntley Show. The Huntleys conduct traveling motion picture entertainments, giving exhibitions in something like the way they should be given, if we may judge from the description of their programme contained in the letter referred to. One of the

points that Mr. Huntley makes in his letter, aside from his kind words for The Spectator, would seem to call for some comment. He declares that the nickel shows in the smaller towns are no longer "packing them in," and he evidently attributes this falling off to an impression "that the motion picture has gone to the dogs." Going "to the dogs" apparently consists, in Mr. Huntley's opinion, in the prevalence of pictures presenting "New York cowboys" and "New Jersey Mexicans." To the extent that these counterfeit Western pictures and those of similar type have increased in number in recent months, The Spectator agrees fully with Mr. Huntley; it is a case of going "to the dogs." The picture business would be vastly elevated if the entire lot of crazy, unnatural melodramas were dumped on the scrap pile. But in other respects, The Spectator disagrees with Mr. Huntley. The better class of producing companies are showing steady improvement along artistic and elevating lines.

Such recent films, to mention only a few at random, as *The Greater Love*, *Francesca da Rimini*, *Song of the Wildwood Flute*, and *A Lad of Old Ireland* are not indications of "going to the dogs." Films of this type are becoming more numerous month by month, not only in the licensed field, but in the independent field as well. And they are examples of a type of films that attain the largest measure of public approval, as the Merit List contest now under way in *The Mirror* abundantly proves. If, therefore, many nickelodeons and ten cent houses are experiencing waning business through the exhibition of too many cowboy pictures the managers have only themselves to blame for it, as there are numerous better class and more popular pictures than they can have by insisting on their exchanges furnishing them or by transferring their business to exchanges that will comply with their demands.

THE SPECTATOR.

VALE "PLAY BUILDER."

To The Spectator: Sir.—A rereading of my original screed, and a careful looking over of the half-don or more replies thereto, indicate how much easier it is to reply than to answer. The difference between replying and answering is as great as the difference between testimony and evidence.

The one real point of my original letter was, of course, the charge that "nearly all" film companies are, or have been, pirating right and left from dramatists and story writers. The only replies to that charge have come from two professional writers of scenarios. Neither has intimated that he spoke for any producing company, or for any one but himself. Scenario Editor comes back with the number of stories and scenarios he has written. He also devotes unnecessary space to a description of how a famous stage director failed as a picture director. I can't for the life of me see that either proposition has importance or relevance. The trouble with "Picture Editor" appears to be an absence of the sense of humor. I fancied my reference to Captain Peacock as a "writer" and "Scenario Editor" as "only an editor," was rather clever. It didn't appear to me to require a diagram. I fear the editor takes himself too seriously. Captain Peacock relates an individual experience as an illustration of the honesty of the producers. It would be strange indeed if among the scores of them such individual experiences could not be quoted. The captain also says he can't fathom my reason for pressing this matter. Let me whisper in your ear, captain: The film producers, or their scenario writers, or their directors, read The Spectator's pages in *The Dramatic Mirror*. They have discovered that "there's a chiel among ye takin' notes."

Several films have been withdrawn long before outliving their usefulness. I have even heard it hinted that substantial money considerations have been paid to copyright owners in order to avoid legal annoyances. Smoke up, gentlemen! PLAY BUILDER.

AMERICAN WESTERN FILMS.

The American Film Company, of Chicago, announces its first Western release, which is to be a forerunner of a series which they promise will exceed anything ever attempted in this line. They have selected the old Santa Fe trail as their scene of action.

FILM STORY MAGAZINE

ONE PROJECTED BY INTERESTS CONNECTED WITH THE PATENTS COMPANY.

The Magazine is to Be of the Short-Story Class and the Fiction is to Consist of Short Stories Based on the Plots of Selected Motion Pictures—Feeling Out the Demand.

A novel project is under consideration by interests connected with the licensed manufacturers, looking to the establishment of a short story magazine for public circulation, the stories to be written around the plots of certain suitable motion pictures in advance of the release by the film manufacturers. It is thought that the magazine would serve to stimulate interest in the films and would prove self-sustaining and perhaps profitable on account of the printed stories. The first issue, an experimental one, is planned for publication in the Spring, and in the meantime letters have been sent broadcast to exhibitors, asking their opinion and advice regarding the project. A paragraph from the circular letter to exhibitors explains the proposed scope of the magazine:

"A well-known publishing house has offered to publish a monthly magazine, to be called the *Moving Picture Story Magazine*, containing short stories of all the leading makes of moving pictures that are being exhibited during the current month in licensed houses. This will be in no sense a trade magazine. No trade names will be mentioned, the magazine being purely one of entertainment and published for the public. The plots of our moving pictures will be rewritten by well-known magazine writers, and the book will contain each month about two dozen short stories. The illustrations will be of the highest and most artistic class, and it has been suggested, in addition to the fiction stories, to run each month a department devoted to personalities of well-known picture players. The price of the magazine will be 15 cents (10 cents to dealers), and it will be in shape and size similar to the *Cowboy*, *Munsey's*, or any popular magazine. It will be sold in moving picture theatres to your patrons, and will also be on sale at all newsstands, railway stations, department stores, and other places where books can be obtained. You can readily appreciate the tremendous interest such a magazine will arouse and how greatly it will increase your patronage. Persons never having been in a moving picture theatre will read in the magazine stories that greatly interest them, and the logical consequence will be that they will make it their business to find out where those stories can be seen in picture form and will go and see them."

This district is acknowledged to be one of the most picturesque parts of the West, and is said to be practically unknown in moving pictures. The American Company states that it has one of the largest and best equipped crews that ever went into the West.

"MIRROR" FILM REVIEWS

Are Highly Appreciated by Ben Huntley—Nickelodeons on the Wane

Editor of The Dramatic Mirror: Sir.—I make inclosure of my check to cover another subscription to your truly valuable paper.

Truly valuable to me because your film criticisms are not coddled to suit any particular clique, trust, independent or otherwise.

The several exclusively film organs could save any amount of expensive space and type matter by simply listing the titles of all makers and assuring their readers that every one of the subjects were most excellent.

In the "half sized" towns throughout this great Northwest the picture shows are not "packing them in" nor anywhere near it. Night after night they exhibit the tiresome Western, subjects with their "New York cowboys" and Jersey City Mexicans, until the better element of picture lovers declare that the motion picture has gone to the dogs.

It's a pleasant fact that when "The Huntleys" arrive in town the several local picture shows practically retire from the field while my company packs the theatre to S. B. O., and we do it with a "one performance a night" proposition in pictures and in the entire week's repertoire we do not present even one "Western" film. Not even one "murder scene" or "shooting affair" is shown in the entire 40,000 feet of film exhibited. Travels in far lands and industries predominate in every bill. Enough comedy to spice things up a bit, and a strict attention to a proper musical support with four song numbers each night and an orchestra. It requires six people to present our pictures, including machines and acoustic effects. So much for proper pictures. I wish the "Spectator's Column" success. Yours truly,

BEN HUNTLEY

Reviews of Licensed Films

A Plain Song (Biograph, Nov. 28).—The significance of this title may not at once strike the spectator, but the force of the moral lesson taught is most impressive, especially in the manner of teaching. It is an old, old story, to be sure, and as true as it is old. A young girl clerking in a country town store is tempted by the manager of a traveling repertoire company to join the troupe so that she can get some enjoyment out of life. She is further influenced in the matter by seeing all her fellow clerks paired off in spooning couples, while she has no "steady"—a really surprising thing as she is the most attractive one of the lot. At the station, however, she sees a party of aged paupers boarding the train, and she is reminded of her feeble mother and blind old father for whom she has been slaving and who would probably be obliged to go to the poorhouse if deprived of her support. So she runs home in time to destroy the note she had left before it is read by her mother. The acting individually is excellent, but collectively offers at least two occasions for criticism. The store was too contracted in space for so many clerks and no customers, and the manner in which the paired-off couples marched by before the girl's eyes had too much the appearance of being arranged.

Shadows and Sunshine (Lubin, Nov. 28).—The good angel that presides over the destinies of so many Lubin picture characters saw to it that the old couple in this melodrama should enjoy abundant sunshine after shadow, and that it all should come about in the most miraculous of ways. The old man was discharged to make way for a younger man. After failure to secure new employment he tried to commit suicide by hanging, preparing for the event with a jovial smile on his face, for he was one of those sunshine fellows who refuse to be gloomy. And just for that, no doubt, the rafter in the deserted house broke and down came bushels and bushels of greenbacks and gold. For some reason not explained he left the money on the floor and went to his old employer, where he got himself arrested—for what reason, this reviewer cannot for the life of him imagine. But no matter: the good angel was still working and it transpired that the old fellow was the missing heir to a big fortune. And what became of the money on the floor? Why, that was part of the big fortune, of course. Ridiculous as this story is, it has some appeal because of the good acting of the old couple. But the hard-hearted employer—well, he did his worst to make the whole thing a burlesque. His exaggerated violence in discharging and accusing the old man was nothing less than grotesque.

The Queen of Hearts (Selig, Nov. 28).—Here is a melodrama which might have been named "She Loved Him, but He Left Her." The plot is woven about a villainous banker, who helps the heroine's father out of difficulty, loaning him money on a mortgage, and in the absence of the hero marries the girl. The hero in the meantime has made a fortune digging gold and telegraphs the girl to wait for him, but the villain intercepts the message and the marriage proceeds. The next scene is Monte Carlo, and the villain loses his fortune in about two plays, using American money. The hero, however, is "on the job" and buys the mortgage on the father's farm, again using American money; but the police are after the banker, for what reason we are never told, and he conveniently commits suicide, leaving the girl to the hero. The signs in the bank were of the lunch-counter style of sign writing and the Monte Carlo scene was far from convincing. The acting, however, was good, excepting the banker, who was too tremendously villainous from the first scene on.

A Border Tale (Pathe, Nov. 28).—This film, from one of the European studios of Pathe Freres, discloses the interior of an inn, with several soldiers intermingled with smugglers. A woman, daughter of a smuggler and apparently in love with the captain of the troops, tells their fortunes with cards and predicts death, although she does not say to whom. A moment later the captain receives a written order to operate with other troops against the smuggler, but the order is read by the smuggler chief over the captain's shoulder. The chief now compels the woman, by threats of death, to betray the officer into his hands. After this act of treachery she redeems herself, at the cost of her life, by setting the captain free, with subsequent dire results to the smugglers. The story is plausible with the exception of the conspicuous reading of the note over the captain's shoulder, which is a manifest impossibility. The acting is excellent, and the scenery, largely colored, is picturesque.

A Freak (Pathe, Nov. 28).—This short vaudeville film is well named. The contortionist acrobat who posed for it does everything except turn himself inside out, and at one moment the spectator half expects to see him do that.

The Flat Next Door (Gaumont, Nov. 29).—There is very little plot to this farce, but the acting makes up for lack of story to a considerable extent. A marriageable young woman lives in a flat between two lovesick men—one old, the other young. We see the courtship as it proceeds on the adjoining balconies of the three flats. She accepts the young man and this causes the old fellow to attempt suicide by hanging himself in a room above. Now enter two burglars in the lady's flat. The young lover cuts and runs, but the old chap frightens the burglars away, his rope having broken, thus dashing him through the ceiling and landing him on his knees in attitude of lov-

ing appeal at the feet of his adored one. Of course the lady at once accepts him as her fiancé. There is some confusion of scenic arrangement, the interior of the flat building not corresponding to the outside.

Greater Love (Edison, Nov. 29).—The heroine of this well-acted story was obliged to give up the barrister whom she loved and marry a man who was chosen by her father. Twenty years later her son steals a wallet from a passing stranger in an impossible manner, and she assumes the blame. She is brought before the judge, who turns out to be her old love, and he is obliged to sentence her, although she is given no other trial than a hearing. She serves her term and leaves prison to find that her husband has died in the meantime. Her ungrateful son now refuses to acknowledge her, and she wanders from place to place, until the judge sees her, takes her to his home, and fetches her son to her. Here the film ends, leaving the story in the air and telling us nothing of the judge's intentions.

Woman's Love (Vita, Nov. 29).—A poor country artist is in love with a girl who reciprocates his affection. He meets a wealthy banker by chance who sends him to the city. During a period of two years the artist meets with success, but entirely forgets the country girl. At the end of this time, however, he is suddenly stricken blind, and soon becomes destitute. The girl, after seeing a newspaper which gives an account of his misfortune, goes to the city, finds him in a squalid room, and there then follows a pathetic scene, in which they are reunited. The story is extremely well acted, and holds the interest of the spectators from first to last.

Arms and the Woman (Edison, Nov. 30).—A capital story from Rex Beach is here presented with excellent force and expression. It is weak, however, in its backgrounds, some of which fail to give any idea of the early West. A widow and her daughter and son arrive at a mining camp to look after property left by the dead husband and father. The youth gets into bid-

ding up a coach. Our old friend the stage driver prevents the robbery, shooting and wounding the widow's son, whom he captures. The only passenger is the young fellow's sister, on her way to put money in the bank in a distant town. When the stage driver learns the relationship of the pair he keeps the young man's guilt a secret and pretends that the wound came in defense of the coach. Naturally, the brother promises to reform.

Who Is Nellie? (Pathe, Nov. 30).—In this rather commonplace comedy the hero buys a horse named Nellie for \$200 and leaves his checkbook for his wife to read the stubs. Seeing this item, and not knowing who Nellie is, she leaves her happy home and returns to mamma. Hubby writes a long letter in about two dashes, telling her to meet him on a street corner. She does so, sprains her ankle, and everything is then satisfactorily explained. The picture is fairly well acted except for the camera consciousness of hubby, but what had the street corner and the sprained ankle to do with the story?

Finland (Pathe, Nov. 30).—This film shows us several views taken in Finland which are very interesting, as Pathe travel pictures usually are.

Touch of a Child's Hand (Kalem, Nov. 30).—The Kalem stock has done extremely well with this story. A child of poor parents is killed by a wealthy man's auto, and the father of the little victim, brooding over the event, becomes insane. In this condition he has but one object, the killing in retaliation and revenge of the wealthy man's son. He accordingly goes to the home of this man, and stealing upon the child is about to slay him, when the blow is arrested by the sleeping child's hand. This recalls the crazed man to his senses and he leaves the room. One would now think that he would make his escape, but he goes downstairs to the father and there follows an anti-climax, in which he is forgiven. Only one detail of management is out of place, and that is the insane father moving around the room behind the wealthy man's back without attracting his attention. The thing is impossible in the manner it is done.

Up the Thames (Kalem, Nov. 30).—Several points of historical interest are shown by this film, including London Bridge and Windsor Castle. Two of the Kalem

Stock company can be recognized among the passengers on the excursion steamer.

Effecting a Cure (Biograph, Dec. 1).—Pleasing comedy is used in this film to point a moral—the virtue of practicing sobriety. Hubby in this case went out for a night of it, during his wife's absence, and when he reached home in the morning he was in a state of coma known as dead to the world. His wife on discovering his condition seized the opportunity to teach him a lesson by plotting with club friends and their lady acquaintances to make him believe that in his intoxicated moments he had proposed marriage to a lady and had invited her and her companions around to his house for dinner that day. The plotter entered into the scene with spirit, and it worked on hubby to such purpose that besides furnishing plenty of laughter to the picture spectators he swore off drinking for the rest of his life.

Fals (Mellie, Dec. 1).—Melodrama well acted, but containing a number of incidents that are scarcely plausible, is presented in this film. The "pals" struck it rich and had a sack full of gold resembling a small meal sack, when one of them was called East by a message from his wife. He left his share of the gold for his absent partner to take care of, and a note telling the partner all about it, but a wild-eyed greaser, who had been nursing a grudge for three years, stole the money and substituted a forged note telling the absent man that his "pal" had carried off all the gold. The greaser did not look equal to so fine a job of forgery, and for this reason, no doubt, the robbed man never suspected the truth, but started for the East, hickory shirt and all, just as he came from the mine. He asked a few stray policemen and citizens if they had seen his missing "pal," and finally found him at the bedside of his little son whom the pursuing "pal" had provisionally rescued from an automobile accident. The scene where the two men confront each other lacked proper feeling, but just as the "pals" were at a loss what to do next a message from the West arrived announcing that the greaser had been shot and had confessed.

The Stepmother (Selig, Dec. 1).—The new wife whom the father brought home proved very uncongenial even at the start. Shortly after her arrival she interfered with the daughter and her sweetheart,



BIOGRAPH FILMS



RELEASED DECEMBER 5, 1910

A CHILD'S STRATAGEM

How the Little One Prevents a Domestic Disaster

An older head could not have devised a more subtle scheme to correct a most grievous error. As the result of a foolish quarrel, her mother and father are about to separate. The child is old enough to understand that something is wrong, and exercises her wits to avert the pending disaster. She pretends to have been kidnapped by the Black Hand gang, and in their anxiety for her safe return the parents quite forget their own imagined troubles. Upon learning the details of the child's machinations they realize how foolish they have been.

Approximate length, 908 feet.

RELEASED DECEMBER 8, 1910

Turning the Tables

Mr. Peck plays a good trick on the Madame when she follows him to his place of amusement. As she enters the cafe where he is enjoying himself he sneaks out the back way for home, where he gets in bed and assumes the role of the indignant husband upon her return, asking her where she had been at such an unseemly time of night. You may imagine he exacts a promise never to do the like again.

Approximate length, 416 feet.

Happy Jack a Hero

Happy Jack is a hero, but he comes out of this episode a real hero. At a reception he is engaged to occupy the interior of a stand of armor, which happens to be a feature of the decorations. While encased in this tin suit he thwarts an attempt to rob the place by a couple of gentleman snoot thieves. The thieves are taken into custody, while Happy Jack is told off to enjoy the best there is.

Approximate length, 576 feet.

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Licensed by the Motion Picture Patent Company

11 East 14th St., New York City

and used the girl roughly, but the son interfered and the father entered to take the stepmother's part. The wife then fell in love with her stepdaughter's sweetheart and carried such an influence over him that he appeared to return the affection. At the Town Hall dance, at which the men attend in their working clothes, a thing hardly possible even at a country dance, the wife curiously leaves a letter on a chair and her husband finds it. The letter, which had been addressed to him and intercepted by her, informs him that the woman is an adventuress and the wife of another. He denounces her before his children, and compels her to leave his home. Here the story ends, without telling us further of the girl's sweet-heart. The stepmother in one of the scenes puts her gloved hand into a tub of laundry to examine the work of the girl. In the main, however, the acting is good.

Sponey Sam (Lubin, Dec. 1).—Sam certainly had a lot of trouble. Almost every time he tried to make love to the country girl her father was on the job, and when he was not the mother was an able substitute. The result was the girl wrote to say that when Sam came her parents would have to be present. Sam accordingly turned up in his "Sunday go to meeting" clothes, and visited the girl. The father decided all at once to force the issue, and went for the preacher. Sam was a good spoorer, but he couldn't see the marriage end of it, and started for parts unknown. Seeing a happy married couple, however, Sam thought better of it, and returned, only to find his rival had arrived before him and the parson was pronouncing the blessing. The picture is good for a number of laughs.

Jack Put and Jim Slim (Vitaphone, Dec. 2).—The chief interest of this film is the scenes at Coney Island, including a number of novelty devices for separating the Coney Island visitor from his coin, not heretofore illustrated in moving pictures. These are amusing enough to make the film welcome everywhere in spite of the dismal comedy efforts of Jack and Jim. Fortunately these two near-comedians do not try very often to be funny, and the picture is all the better for it.

Allden's Indian Ward (Kalem, Dec. 3).—Here is another Indian film that meets the conditions of Eastern scenery without violence to our sense of consistency. It tells a story of early Colonial times, pictured in a country that might well have been in the original historical events on which the film narrative is based. It is a tragic story but an interesting and plausible one. An old Indian chief brought his boy to be raised in Allden's family, Allden having become a warm friend of the Indians. When the boy grew up he proved a surly fellow, refusing to work and demanding the young Allden girl for his own. Being refused, he went back to his tribe and stirred up a war, but his old father managed to reach the Allden house in time to warn them, so that the devotion of the settlers proved sufficient to drive the savages off. But the old chief lost his life. The scenes and action were truthful, although the Allden cabin should have shown some improvement in the fifteen years that were supposed to elapse.

What a Dinner! (Pathe, Dec. 3).—The clown magician in this vaudeville film would have made a fortune as a chef. By means of trick photography the various dishes are formed very easily. The nightmare of the clown is also very clever.

Tale the Mirror Told (Pathe, Dec. 3).—This short film shows the temptation of a poor seamstress to steal from her employer and her fortitude in overcoming it. The mistress of the house is at the mirror when the seamstress takes a valuable article, and after a struggle with her conscience returns it to its place. The little son of the seamstress now visits the house to see his mother and the mistress gives him a handful of money, which he gives to his mother. There is nothing impossible about the story and it is very well acted, which, with the touch of sentiment conveyed, goes far to overcome the absence of plot.

Cow Puncher's Glove (Edison, Dec. 3).—Jim, a cow puncher, leaves for the round-up, after making an agreement with the cattleman for his daughter's hand. The daughter, however, does not want anything to do with Jim. After this the cow puncher is arrested for cattle stealing and placed in the county jail. The jail is rather a curious affair, being built of logs and not another building in sight. Before entering the jail Jim drops his glove on the ground with a note inclosed to the effect that he is going to be lynched that night. Another cow puncher, named Tom, finds the glove and the note, steals the keys from the jailer and throws them into Jim's cell. Why he takes this chance for a man he does not know and how he located Jim's cell is not disclosed, but Jim escapes. After escaping he seems to be in no hurry to get away. Tom meets the cattleman's daughter and in a short time they become engaged. The girl receives a note from Jim saying that he will brave the chance of arrest and return to see her that night. She tells Tom the circumstances and he goes to intercept Jim. They meet and there is a struggle for life until Jim recognizes his glove on Tom's hand. Then there is a truce and Tom allows Jim to see the girl on condition that he leaves the cabin in one hour. If his answer is not satisfactory, after a remarkably short interview Tom rushes in saying that the hour is up. Jim departs and the story is over. The acting is better than the story, which, it will be seen, lacks connected motive and plausibility.

Preacher's Wife (Vitaphone, Dec. 3).—Films that present ideas are not so numerous that we can afford to pass them

over lightly when one of them is offered. This story is particularly strong in preachment and it is interesting as well. The acting also is of that admirable Vitaphone quality that does not appear to be acting, thereby giving us the impression that we are seeing a chapter taken from real life. A young clergyman marries a girl but proves himself so exacting in his rules for her daily conduct that she is driven to leave him. An old admirer lures her away, but before any harm is done her sensible old father comes to claim her. In the end, the clergyman, with a somewhat softened view of life, comes to woo her over again and she returns to his arms. The preacher's wife is played with rare feeling and expression, and the parts of the father and the preacher are also admirably taken.

Circle O Ranch Wedding Present (Essanay, Dec. 3).—When the conventional cowboys are shown in farce or comedy, especially by the Essanay players, they are more than tolerable—they are pleasing and amusing. It is so with this film during the greater part of the action. The ranchman conceives the idea that his cowboys should go to school, and he hires a girl teacher and establishes a school in one of his barns. The manner in which the big boobies behave in the presence of the girl furnishes much cause for laughter, and when they promptly contribute money to bring her mother West we are given a hint to the big hearted charity that rough men so often display.

The Maid of Niagara (Pathe, Dec. 3).—The scenes showing the Indian girl going over Niagara Falls in a canoe and plunging to her inevitable death in the surging waters below are so real in this film as to call for a gasp from the spectators. The particular scenes referred to were made at Niagara, sure enough, and

the great sacrifice, by which the maiden is supposed to be offered up to the spirit of the falls, has every appearance of reality. It is supposed to be an Indian story of a time prior to the advent of the whites. An Indian brave wins the maiden's heart and by his prowess in Indian sports gains her father's consent, but when it comes to offering a sacrifice to the great spirit of the falls the fatal arrow drops in front of her and she goes to her doom. The brave follows and loses himself in the waters to meet her in the happy hunting grounds. The idea of the story is excellent, although there may be question as to any tradition of their own people was made in this way. Indians were ready enough to sacrifice their enemies but seldom if ever one of their own tribe. Other details are also open to criticism. The costumes were not of the Iroquois of the period indicated, but rather of the Western Indians after the cloth finery of the whites had been introduced. The horse race and the horses were entirely inconsistent. Horses were very scarce among any of the Iroquois and could not have been used to any extent in the East owing to the heavily wooded character of the country. Again, we are told by a sub-caption that the sporting contests were between the Iroquois and the Blason Indians. What sort of Indians were the Blasons? There was no tribe of that name, and the word itself is not of Indian origin. And finally, the Indians that occupied the country around Niagara Falls were the Senecas, one of the Five Nations (later the Six Nations), called by the French the Iroquois, but it is not customary to designate the individual tribes by this collective name. A little research would have saved the Pathe producers from many of the blunders they make in presenting Indian films.

tion to the family in a short time, and the father relents. The film, while not original in story, is well acted and pleases the spectators greatly. An error is noticed, however, in the word *accept*, which is spelled "except."

A Child's Judgment (Imp., Dec. 1).—This woman stood by her brother when it came to a choice between brother and husband. The brother was arrested, but escaped, the husband refusing to shelter him; but the wife furnished a disguise while the husband was absent, and the brother walked over to the open window in his convict suit to put it on, regardless of possible outside spectators. The husband returns and not recognizing his wife's brother in the bearded stranger, demands an explanation. She refuses to betray her brother and is ordered from home. She afterward steals her child, which is seen at a window by the father, and he enters the house. The child is given her choice between father and mother, and decides to stay with her mother. The brother now shows that he is not as bad as he seemed, by revealing himself to the husband, and all is explained. The story is plausible, but the spectator would be better able to judge the husband's conduct if the reason for the arrest was given. When the policeman arrives the wife does not seem at all anxious to know the cause, but is rather in abject fear of something which, according to the picture, has not yet been explained. Also it is highly improbable that the mother, when she took the child, would remain for some time talking to the child in plain sight of the nurse.

A Child of the Wild (Bison, Dec. 2).—Without any reason being given an Indian is banished from his tribe with his wife and child. Twelve years later he dies, and, although nothing is said of his wife, his child is left alone. She falls in with a prospector who is lost, shows him where to find water, and feeds him. The man's horse, however, is not at all thirty, which seems strange. The girl tells him of a stream where gold is plentiful, and they stake their claim. Before they have time to register it four desperate men ride up and tear the claim paper off the stake. The prospector holds three of the men at the point of the pistol, while the girl races the fourth on horseback to the land office and registers the claim. Besides being a well-worn incident this is far from convincing, the ruffian not making a move to stop her, or even get off his horse. The girl returns and the prospector becomes a squaw man. One point is not very impressive, the tepee of the old Indian stands on one site for a dozen years without making any apparent change in the condition of the wigwam.

John Halifax, Gentleman (Than., Dec. 2).—A small part of Miss Mulock's wonderful novel is portrayed by this film. The wanderer, John Halifax, is hired to take home the Quaker's invalid son, and so impresses the invalid that he persuades his father to employ John at the mill. In the ordinary course of events Halifax meets a girl with whom he falls in love. Six years later John is foreman of the mill. Visiting the Quaker's home one evening the son asks him to take him to the theatre, protesting that he is quite able to walk. John does so, the invalid's strength gives out, and John carries him home. This is far from well done, and gives no idea of the distance. The Quaker orders John to leave the house after this episode and Halifax does so. He is instrumental in stopping the striking mill hands, however, and regains the favor of the Quaker. The film is not as well acted as Thanet pictures usually are. The strict character of the old Quaker is insufficiently expressed, and is apt to leave the audience to guess why John is ordered out, and the strike scene is far from impressive. The mob to a man wave their sticks incessantly, instead of portraying intense rage as should have been done.

What Is to Be Will Be (Solax, Dec. 2).—This film shows the rather curious spectacle of fishermen and their sweethearts indulging in an open air dance without even removing their oilcoats or sou'westers. The girl is seen to favor the sailor, Jack, who, after becoming engaged to her, leaves for voyage. Six months later he is reported lost. Her people, being in hard straits, the girl agrees to marry her hither-to unsuccessful suitor. Two years later Jack returns to find his sweetheart married and the mother of a child. The sailor now asks her to leave her husband, and she consents, but instead of waiting for her Jack, strangely enough, leaves at once without her, and the husband returns to find the wife weeping. A newspaper clipping of the loss of the ship, however, explains matters to him, and all is well. The story is very well acted, except for camera consciousness, the baby is happily free from the latter, hence more natural.

When Woman Will (Reliance, Dec. 3).—The simple country maiden was taken to the city by the villain, who promised to marry her. He introduced her to his friend, but refused to keep his promise of marriage. His friend insisted, and when he refused the second time, knocked him down. The villain left the room, and the friend, who had already sent for a clergyman, married the girl himself. The film informs us that this was a very honorable thing to do. Couldn't he have taken the girl back home? The husband then tells his wife that he is obliged to leave her for several months. During this time she becomes highly cultivated. The husband is next seen camping in the woods, although it is improbable that a man, just married, would leave his wife to go camping. In the meantime, the villain goes the girl, and, surprised at her beauty, determines to have another try for her. He accordingly calls, and she leads him on, with the idea of making his downfall the harder, but the husband returns, and finds them together.

Reviews of Independent Films

Revolving Doors (Imp., Nov. 28).—This is the tale of two rooms situated opposite each other and both equipped with revolving doors. The rooms are in a cafe in which two couples have arranged to meet. Needless to say, some one is always running in one side of the door while some one else comes out of the other side. The thing is rather overdone in this respect; otherwise the film affords an abundance of humor and is well acted.

The Wreck (Eclair, Nov. 28).—A father and daughter rescued from a raft by a pirate leader named Morgan tell him their story. They are exiles, and were leaving their home on board a ship when the vessel was captured by pirates, who robbed them and set them adrift. After relating this narrative the daughter recognizes and points out one of her assailants. The pirate leader, the man and in company with two of his own men enters the rival pirate den, putting the gang to rout. Morgan then marries the girl. There is a lack of detail to this film which somewhat mars the good acting and scenery. For instance, the ship was taken by four pirates, and not a man of the crew showed himself. One also fails to determine why the author named the film *The Wreck*.

Regeneration (Amer., Nov. 28).—A discontented wife shows what misery she can cause by eloping. The husband, who has been a model man in the past, starts on the downward path after the elopement. Becoming disgusted with life, he attempts suicide, but is rescued by the crew of a lifeboat and is still an outcast. Meeting with a woman and her daughter he is treated with kindness and inspired to reform. Having again become respectable, he meets his former wife but refuses to acknowledge her. The daughter of the woman he lives with consoles him, although we have been told of no divorce. The story is rather incomplete and leaves us to suppose a happy ending. It is quite well acted, with the exception of the wife, who starts to elope with a small satchel and a very pleasant smile, more appropriate to a day's picnic.

The Ranchman's Personal (Bison, Nov. 28).—The ranchman advertised for a wife, and had his choice of a dozen or more. They all went west to get him, but after several adventures, including the stealing of buckboards and following him across country, they (with one exception) had to be content with his pards and a wholesale marriage ceremony was the result. The original call came from Pawnee Station, Ariz., and it is therefore difficult to see why they all got off at Burbank. The hero has a habit of facing the camera, otherwise the farce was acted fairly well.

Value Beyond Price (Than., Nov. 29).—The hero of this improbable story, but fairly well acted, is a sea captain who starts on a long voyage and is subsequently reported lost. His wife is left with a child about eight years old. After the lapse of a year the wife becomes so poor that she is obliged to pawn the child with a pawnbroker at a value "beyond price." After this remarkable feat it is no wonder that she dies. The husband, it appears, was not lost but managed to reach a deserted island. Ten years later he returns to learn of his wife's death but no word of his daughter except the pawn ticket. He finds her with the pawnbroker, but he pays nothing to get her back. Although the woman in this case was too poor to keep her own child she could afford to keep her maid, who evidently grew no older in ten years.

Judas Money (Ambrosio, Nov. 30).—In this film a man is sent on a secret mission into a land where there is a reward offered for his arrest. He depends on a friend to conceal him, but is betrayed by this man's son. The father follows the son

and forces him to hang the bag of Judas money over the sign announcing the reward, with the words, "I took Judas money." The righteous father then shoots his son to death. Aside from the gruesome character of the climax, which is not a commendable quality in a motion picture, it may be noted that the plot is not new, having been done before quite recently.

Two School Boarders (Ambrosio, Nov. 30).—The two innocents pictured in this short film were lucky to get off without a charge of murder against them. They upset everything and everybody they came against, and at the conclusion gave one of those useless exhibitions of making faces at the camera.

Indian Land Grab (Champion, Nov. 30).—Childish ignorance of the possibilities, let alone the probabilities, are demonstrated in this story. An Indian is sent by his tribe alone to Washington to prevent a bill being passed through Congress allowing the tribe's land to be taken from them. He is decoyed into a woman's hands, who exerts such an influence over him that he fails to attend to business, and the bill is passed. He returns to his tribe to meet his punishment, but is saved by the woman, who, becoming penitent, has appealed to the President and had the bill vetoed. Everybody is up to date except the Indian, who goes to Washington in full war paint and feathers. The ballroom scene is a curious affair, crowded into a space eight or ten feet square.

A Painful Debt (Italia, Dec. 1).—The lawyer evidently did not know what kind of a man his friend was when he took his wife to see him. The friend made love to the wife even while acting the part of host. The husband being taken ill is removed to his home, and the doctor recommends him to the seaside as the only means of saving his life. They have no money, however, and the wife in despair writes to the friend, who by the way is a nobleman, asking him to call. The nobleman responds and gives the wife sufficient money, but again endeavors to make love to her. She offers him the money back, but he prevails upon her to keep it, the husband being kept in ignorance of the affair. The lawyer is cured by this means, and returning to his profession gives his wife his first earnings. The wife offers to return the money to the nobleman, but he refuses and shows her the note, which is rather compromising. His nefarious plot is overheard by the husband, who forces his late friend to take the money. A man as ill as the husband would never have gone visiting in the first place, and the furnishings of the lawyer's house do not strike one as belonging to a man of small means. The film is too suggestive to be recommended.

A Touching Affair (Amer., Dec. 1).—The old story of the borrowed baby is worked over in this film. A young man is disowned by his father for imbibing too freely, and he leaves the house in full dress, although he appears to have had plenty of time to make a change. However, he obtains a position in a broker's office and falls in love with a stenographer at first sight. After marrying the girl he loses his job and tries to make a "touch" from his father. But the father refuses to give him anything unless "something unusual" occurs. The son immediately conceives the brilliant idea of wiring his father, notifying him of the birth of a son. Contrary to expectations, the father starts for his son's home, and the son is obliged to go out and order a baby, presumably from a foundling asylum, and the babe arrives shortly after the old man. On disclosure, however, it turns out to be of African descent, and the old man is in a terrible rage. It appears, however, that there will really be an addi-

The wife explains everything to him, and he is satisfied. The final scene is that: one would expect to see the husband kick the villain out of the house, in view of what had gone before. In fact, the entire story is set up to Reliance standard.

The Big Drum (Itala, Dec. 3).—Before screwing down the top of a large bass-drum, the drummer allowed a sleeping soldier to drop in, although unaware of it at the time. The soldier managed to get his legs free soon after and the rest can be left to imagination. He is finally caught and imprisoned.

The Sweep Dog (Itala, Dec. 3).—The practice of engaging a man, known as a chimney sweep, whenever the stove goes wrong, is better known in European countries than here. This sweep came without his brush, and a dog being handy he sent it through the pipe. Everybody seemed to like this dog, however, and when the soot had been transferred from the dog's person to the members of the household, the popular demand was for the wash basin, where we leave them.

The Ghami Troupe (Gt. Northern, Dec. 3).—An unusually clever troupe of acrobats are shown by this film. One woman and two men perform stunts with lightning rapidity, aided no doubt by a trick of the camera.

The Birthday Present (Gt. Northern, Dec. 3).—Dickens' famous character, Fagin, had nothing on the woman who found this lost child. The little one had been sent out, in charge of a nursemaid, who allowed her to stray away. The old woman who found her took all her clothes, and even her long curls, dressed her in boys' clothes, with many cuffs on the head, and sent her out to beg. She is found by a young boy, who takes her home. The mother of this boy discovers her sex, and seeing an advertisement in the newspaper restores her to her mother. She receives a reward, which was opportune, as her husband was unemployed. The story was a great deal overdrawn, and the child was old enough to ask the way home, or at least to know her name. The mother, when she got the child back, allowed the nurse to snatch her away at once, which is unnatural.

NO POWER IN CANADA.

National Board of Censorship Corrects a Possible False Impression.

December 1.
To the Editor of The Dramatic Mirror:
Six.—In your issue of Nov. 23 is published a paragraph relating to motion pictures in Ontario. It is there assumed that the work of the National Board of Censorship holds good completely for Canada.

This may be the case, but the National Board of Censorship has not, up to the present, made itself responsible for the motion pictures shown in Canada, and the agreements under which the National Board inspects motion pictures do not include the carrying out of the verdicts of the board for the Canadian market. Neither has the National Board at present any machinery for informing itself as to how completely its verdicts are carried out in Canada. We write you merely to overcome the impression that the National Board is necessarily responsible for the pictures seen in Canada.

Yours truly,
THE NATIONAL BOARD OF CENSORSHIP,
JOHN COLLIER, Educational Secretary.

TWENTY-SIX MILES OF PICTURES.

Figures gathered last week show that Des Moines picture house patrons see more than twenty-six miles of moving picture films every day. The number of pictures on the films used is 2,500,000 daily. Five years ago there were no moving picture houses in Des Moines; now there are eight at which films are being shown.

BALTIMORE PICTURE MEN.

The motion picture men of Baltimore to the number of 150 had a banquet Dec. 1. In the speeches that followed it was told that the first license for a picture show was issued in that city in 1904 and that this year there are 106 licenses. It was estimated that the picture houses in Baltimore now do an annual business of over \$4,500,000.

MERIT LIST GROWS

TWO FILMS ADDED BY VOTERS AND OTHERS ARE GAINING.

Significance of Voters' Preference for Light Love Comedies—Exceptionally Large Number of Films Receiving Votes for the First Time—About 600 Subjects Have Been Voted For.

MIRROR MERIT LIST

Twenty-five votes required to entitle a motion picture subject to be included in this list. See conditions named in coupon below.

Willful Peggy - - - - - 48
Ramona - - - - - 37
All on Account of the Milk 28

Two more motion picture films are added to the Merit List this week with a considerable number of others within speaking distance. It is strongly significant that two at least of the three Merit List films are of a light and airy character as distinguished from the heavier and more elaborate productions that one would naturally think would receive the greater number of votes, based on the strict judgment of critical viewers of the films. But this masses has no way of influencing the opinions of its readers, nor does it wish to do so. The votes, carefully preserved and on file for inspection of anybody and everybody, come from all parts of the United States, and may be taken to represent a general consensus of preference among disinterested picture patrons. The same partiality for lighter polite comedy is apparent in the list of films that may be said to be within reaching distance of the Merit List. The heavier productions are not without their votes, but the number of comedy love stories that appear to appeal to the average picture patron is instructive and should be taken into careful consideration by the manufacturers whose object, of course, is to please the public. Another important lesson to be gained from studying the Merit List and the list of films below for which ten or more votes have been cast, is the superior artistic quality or the clean and wholesome nature of the film stories that are thus proven to be the favorites of the public.

Those having ten votes or more in the contest, in addition to the three films above, are now as follows: Armorer's Daughter, And Robin Gray, Adventures, Broken Doll, Big Scoop, Cigarettes, Call to Arms, District Attorney, Drink, Elektra, Face at the Window, Flash of Light, Gray of Dawn, Honor of the Family, House with Closed Shutters, How the Squire Was Captured, Interrupted Honeymoon, Little School Teacher, Last of the Saxons, Love Ye One Another, Love Among the Roses, Mosari's Last Requiem, Maseppa, More Than His Duty, Mohawk's Way, Man Who Learned, Mario's Swan Song, Muggsy's First Sweetheart, Newlyweds, Over the Garden Wall, Pippa Passes, Rose Leaves, Shepherd and Maid, Stars and Stripes (Paul Jones), Seppoy's Wife, Simple Charity, Thomas & Beckett, The Three of Them, To Save Her Soul, Two Walls and a Stray, Unchanging Sea, Uncle Tom's Cabin, With Bridges Burned, Woman from Meiden, What the Daisy Said, Walter No. 5.

Voters continue to dig up pictures not hitherto voted for, to an astonishing extent, the list of new nominations, as they may be called, being for the past week as follows: Affair of an Egg (Bio.), Auntie at the Boat Race (Vita.), Behind the Mask (Urban), Bachelor and Baby (Vita.), Banker's Daughter (Bio.), Best Man Wins (Essanay), Central American Romance (Edison), Cast Into the Flames (Gau.), Course of True Love (Bio.), Convict 706 (Vita.), Courtship of Myles Standish (Bell), Cowboys and Bachelor Girls (Melies), Daughter of the Mines (Edison), Day After (Bio.), Dixie (Imp.), Duke's Plan (Bio.), Deciding Vote (Imp.), Double (Imp.), Eternal Triangle (Imp.),

The Cowboy's Vindication

Released Saturday, Dec. 10

Length, approx. 960 feet

In this photoplay our Western producers have offered a very strong subject, which in some features will be found to eclipse any of their recent serious dramas. The story is unusually strong, the acting sincere and convincing. The cast is excellent, the photography superb.

A Tangled Masquerade



(An Essanay "Photofarce")

Released Tuesday, Dec. 13

Length, approx. 1,000 feet

In comedy of this nature the Essanay producers have no equal. In this "photofarce" laughs chase each other from scene to scene. Every situation is extremely funny, while the photography is clean cut, clever and brilliant.

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KALEM PICTURES

RACHEL, A STORY OF RUSSIAN OPPRESSION

Released Wednesday, Dec. 7.

Long h, 1,000 feet

THE RESCUE OF MOLLY FINNEY

A true story of Colonial Days in New England. An Indian story of educational value.

Released Friday, Dec. 9.

Length, 1,007 feet

KALEM CO., Inc., - NEW YORK—235-239 West 33d Street
LONDON—45 Gervard Street, W. BERLIN—35 Friedrich Str.

LICENSED FILM RELEASES

Dec. 5, 1910.

(Bio.) Child's Stratagem. Drama..... 900
(Pathe) Clever Domestic. Com..... 485
(Pathe) Mexican Tumbler..... 900
(Bell) Widow of Mill Creek Flat. Com. 1000
(Lubin) Mexican Boarder. Drama..... 900

Dec. 6, 1910.

(Vita.) Tin-Type Romance. Com..... 900
(S. & A.) Love's Awakening..... 1000
(Edison) Winning of Miss Langdon. Com..... 900
(Gau.) Man of Honor. Drama..... 854

Dec. 7, 1910.

(Edison) Life of a Salmon..... 440
(Pathe) Animated Armchair. Com..... 850
(Pathe) Coconut Plantation. Comic. 848
(Kalem) Rachel. Drama..... 1000
(Urban) Death of Admiral Coigny. Drama..... 943

Dec. 8, 1910.

(Bio.) Turning the Tables. Com..... 416
(Bio.) Happy Jack, the Hero. Com..... 576
(Bell) In the Wilderness..... 1000
(Lubin) Reggie's Engagement. Com..... 900
(Melies) What Great Bear Learned. Drama..... 950

Dec. 9, 1910.

(Pathe) Nick of Time. Drama..... 900
(Pathe) Soap in His Eyes. Com..... 184
(Vita.) He Who Laughs Last. Com..... 927
(Edison) Captain's Bride. Drama..... 1000
(Kalem) Rescue of Molly Finney..... 1000

Dec. 10, 1910.

(Vita.) Sergeant's Horse. Drama..... 978
(Pathe) First Husband's Return..... 900
(S. & A.) Cowboy's Vindication..... 950
(Gau.) The Revolt..... 942

(Continued on page 32.)

DRAMATIC MIRROR'S MOTION PICTURE MERIT LIST

Dec. 7—COUPON—1910

Name ten motion picture subjects that you think should go in THE MIRROR'S Motion Picture Merit List, and mail, with this coupon, to DRAMATIC MIRROR, Motion Picture Editor, 121 W. 42d Street, New York City. Your votes will be recorded and counted in making up the MOTION PICTURE MERIT LIST, which will be published from time to time in THE MIRROR. No votes counted unless accompanied by this coupon, but as many lists of ten picture subjects may be sent in at one time as there are coupons to accompany them, provided that no film name shall appear more than once in said lists voted at one time, and provided further that all votes cast by members or employees of film manufacturing or importing companies are subject to rejection.

In making out lists, give titles of the pictures and names of makers if possible and sign your vote with your correct name and address. Any pictures, old or new, licensed or independent, may be included.

CUT OUT THIS COUPON AND MAIL WITH LIST AS STATED ABOVE

AN EXILE'S LOVE

Released Monday, December 12

A story of extraordinary interest. It pictures the fortunes of Karl, Prince Boroslav, who has been exiled from his native land. He comes to America and finds employment on the estate of Colonel Stevens, a Southern planter. There he falls in love with Betty Stevens and wins her in spite of his apparent lowly condition. They are married, the Colonel forgives them, and a cablegram arrives stating that Karl's estates, rank and military title have been restored. Length, about 900 feet.

THE MUSICAL RANCH

Released Thursday, December 15



The Flying G boys certainly were music lovers. Mouth-organs, mandolins, bass drums, cymbals, "bones," trombone and accordion were represented in their melody producing chorus. They particularly delighted in serenading Nora, the pretty ranch cook. Bob, the foreman, was the only one who couldn't play any instrument. When a tramp soldier happened along, Nora was charmed with his playing and Bob was jealous and in despair. He sought the advice of the daughter of the boss, and she proposed that he

buy a phonograph. He lost no time in doing so. When he started it playing in the bunk-house the popularity of the tramp took wings and flew away, and Nora allowed Bob to put the ring on her finger. This is a sure winner. Length, about 900 feet.

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★MELIES RELEASES★

DECEMBER 8, 1910

WHAT GREAT BEAR LEARNED

An Indian drama with wild and historic scenes of unusual beauty—a tableau of decisive interest and absorbing depth and earnestness. Length about 980 feet.

DECEMBER 15, 1910

OLD NORRIS' GAL

A drama of courage, perseverance and faith in self, and the interests of others. The power of right and justice against the might of wrong. Full of strong and thrilling situations. Length about 980 feet.

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AND GOOD ONES, TOO!

The Thanhouser 2-a-Week

RELEASE OF TUESDAY, DEC. 13

Another Subject of the Thanhouser Detective Series

LOVE AND LAW

No. 167

Code Word, LAW

RELEASE OF FRIDAY, DEC. 16

The Story of the One Wise Man

THE MILLIONAIRE MILKMAN

No. 168

Code Word, MILKMAN

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(Bio.) Golden Supper, Drama.....	988
(Pathé) Her Father's Absence, Com.....	987
(Pathé) The Juliana.....	987
(Selig) Tale of the Sea, Drama.....	1000
(Lubin) An Exile's Love, Drama.....	980

Dec. 12, 1910.

(Vita.) Law and the Man.....	1010
(S. & A.) Tangled Vindication.....	980
(Edison) Mountain Maid, Drama.....	780
(Gau.) Phantom Rider, Com.....	278
(Gau.) Closed Gate, Drama.....	678

Dec. 14, 1910.

(Edison) Pigs Is Pigs, Com.....	1000
(Pathé) Hocus Christmas, Com.....	580
(Pathé) Charlie and Kitty in Brussels.....	985
(Kalem) Beth's Temptation, Drama.....	985
(Urban) (Not reported).....	985

Dec. 15, 1910.

(Bio.) His Sister-in-Law, Drama.....	908
(Selig) County Fair.....	1000
(Lubin) Musical Ranch, Com.....	988
(Mellor) Old Norris Gal.....	980

Dec. 16, 1910.

(Pathé) Little Snowdrop.....	988
(Vita.) International Motor Boat Race.....	988
(Vita.) Playing at Divorce.....	988
(Edison) Red Cross Seal, Drama.....	988
(Kalem) Her Indian Mother, Drama.....	985

Dec. 17, 1910.

(Vita.) Dixie Mother.....	985
(Pathé) Saved by Divine Providence, Drama.....	985
(S. & A.) (Not reported).....	985
(Gau.) (Not reported).....	985

INDEPENDENT FILM RELEASES.

Dec. 8, 1910.

(Eclair) Laundry Girl's Good-Night, (Imp.) Gerald and Percy, (Yankee) Czar's Name, (Amer.) Vera, the Gypsy Girl.	
--	--

Dec. 9, 1910.

(Bison) Slour's Reward, (Powers) The Rehearsal, (Powers) Medicine Man, (Thanhouser) Rip Van Winkle.	
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Dec. 7, 1910.

(Ambrosio) (Not reported), (Atlas) Nature's Nobleman, (Champion) Hearts of the West, (Nestor) Be a Conqueror.	
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Dec. 8, 1910.

(Defender) (Not reported), (Italia) Soldier of the Cross, (Imp.) Twist Loyalty and Love, (Amer.) Two Lucky Jims.	
--	--

Dec. 9, 1910.

(Yankee) Western Justice, (Bison) Brave Western Girl, (Thanhouser) Girls He Left Behind Him, (Thanhouser) Iron-Clad Lover, (Sola) Lady Betty's Strategy, (Lux) And She Came Back.	
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Dec. 10, 1910.

(Gt. Northern) The Poacher, (Powers) Rode to Death, (Reliance) The Dispensation, (Italia) Foolhead, (Capitol) (Not reported).	
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Dec. 12, 1910.

(Eclair) Bowling Crase, (Imp.) Clever Russ, (Yankee) Fight for Millions, (Amer.) (Not reported).	
--	--

Dec. 13, 1910.

(Powers) Trump Bicyclist, (Powers) Plucky Western Kid, (Thanhouser) Love and Law.	
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Dec. 14, 1910.

(Ambrosio) (Not reported), (Atlas) Brothers, (Champion) Sheriff and Detective, (Nestor) (Not reported).	
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MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—
News of Film Theatres and Affairs.

Judson and Ayers have commenced work on a new house at Portage, Wis., to cost \$10,000. It will be known as the Home.

L. B. Bassett will erect a new picture house at Norwich, N. Y. Plans call for seating capacity of 900.

At Bixby, Minn., the Bijou (S. T. Stephens) presented an excellent line of the latest Imp. and Thanhouser pictures Nov. 21-2; and drew packed houses.

E. S. Harris, an experienced moving picture man, will open at Carthage, Mo., some time in December. It will be called the Electric Theatre and will at first show only moving pictures, but Mr. Harris expects eventually to run several vaudeville acts.

At Caldwell, Ida., the Star continues to draw big business with offerings of vaudeville and pictures. The Marie has changed to independent films and business is good.

At York, Pa., the Winard is installing a glass curtain in accordance with a request of local S. P. O. and the pictures can now be seen in a room well supplied with daylight. Good business continues here and at the Alhambra.

Motion picture business continues good at Lima, O. Manager Gandy, of Dreamland, has overhauled his house and installed a glass screen weighing 2 tons.

The Temple, at Elgin, Ill., had Nov. 28, 29, The Moulders of Souls and The Revolving Doors on exhibition and drew good business.

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PHILADELPHIA AMUSEMENTS.

Change of Bills—Future Announcements—The Desquents—Double Bill at the Chestnut.

PHILADELPHIA, Dec. 6.—The change of bills this week included the Turling Point at the Grand Opera House, Helen Ware in The Desquents at the Walnut, The First Born and David Garrick at the Chestnut Street Theatre, and Through Death Valley at the National. The plays remaining in town at Madame at the Lyric, William Hodge in The Man from Home at the Adelphi, Victor Moore in The Happiest Night of His Life at the Forrest, Hans, the Flute Player, at the Broad Street Theatre, The Lily at the Garrick, and Siegfried's Polities at the Chestnut Street Opera House.

Catherine Countess in The Awakening of Helena Richie at the Grand Opera House, Rich and Queen of the Highways at the National are announced for Dec. 12. The Dollar Princess will return to the Chestnut Street Opera House on Dec. 10. Charles Frohman's Foolish Virgin sent Mrs. F. C. Campbell to the Lyric, Virginia at the Broad Street Theatre later in the season. Helen Ware has been playing in her military drama at the Hudson Theatre in New York, from where she brings her entire company. Miss Ware has climbed into the armament by her own intelligent efforts. She shows how much an actress can accomplish when animated by sense and determination; she also indicates the limitations of the same actress, for she lacks abandon and spontaneity in the real sense of the word. She can, however, assume them with a considerable degree of success. Her play is sheer melodrama, a combination of military and detective effects. It has a number of striking scenes that afford opportunities which Miss Ware makes the most of. Orme Caldara, Eleanor Stuart, and Howard Hall give the strongest support. The latter cast are Letta Litchum, Frederick Trussell, Isabel Garrison, John Charles, James J. Ryan, Lawrence Sheehan, and Edward C. Howard.

The Turning Point, by Preston Gibson, was produced at the Hackett Theatre in New York last Spring. It is a drama with more of a comedy. It has no ulterior aim than to tell a romantic story and to entertain in a harmless way. Such an aim is commendable when achieved, but sometimes The Turning Point descends to the verge of the futile, and after it is all over, it hasn't amounted to much. The setting is rather ordinary, the lighter scenes being sustained with more reality than the more strenuous ones. In the cast are Harold Vourburg, Jack Drummer, George Sinclair, Daniel Lawlor, Lora Rogers, Mary E. Cunard, Blanche Sweet, and Louise C. Colvin.

The Orpheum Players may always be relied on for a careful, painstaking presentation of whatever they undertake. The First Born is a discussion of the Tens wars in the San Francisco Chinatown before the earthquake and fire. Francis Powers is the author. The longer play of the double bill is David Garrick, by T. W. Robertson. The entire company will be utilized for the two plays.

Through Death Valley is all that its name implies. Joseph Le Brandt, the author, has constructed a spectacular melodrama that is quite as elaborate as anything ever produced at the National. The hero's story is a saving of the heroine from marriage with the villain. From that time he is harassed in season and out by an implacable foe, and finally is held up in Death Valley. Here he is bound to a stake and a rattlesnake is hatched near by, and, course everything is finally straightened out in a *tour de force*, the villain dies a gurgling death, and the heroine faints with ecstasy in the hero's arms.

Madame X and The Man from Home, although the attendance has suffered from competition at the Lyric and the Adelphi. This is the fourth week for both plays, and as yet no announcement is made of their successors. That speaks well for their solvency. The Happiest Night of His Life is not a production of much merit, although it is elaborately staged. Neither the music nor the comedy is of a quality to rouse inextinguishable excitement. In general plan the play would fall into the class of Madame X, at least in intention. Hans, the Flute Player, continues to draw well at the Broad Street Theatre and to receive commendation. As a matter of fact, the music and the settings are about all that deserve this commendation, for the libretto is not clever and the comedy is conspicuous by its absence. The two bills always please the spectators and deservedly The Lily is closing this week. It has played to good houses as a rule. The production bears the usual Belasco stamp. Siegfried's Polities leave Philadelphia at the end of the week. They have run a good race and have entertained a good share of the theatregoing populace of the city.

The Chocolate Soldier will return to its American cradle for Christmas and New Year. It was produced at the Lyric for the first time in this country and so the city has a sort of responsibility for and pride in its success.

Chauncey Olcott will come to Philadelphia this season in a new play by Rida Johnson Young. It is named Barry of Baltimore. Mr. Olcott has written some new songs to fit the play. In his usual style, the production is under the direction of Augustin Pilon.

At Hart's Theatre this week appears a new society drama, A Girl of the Mountains, by Lem B. Parker. The company is headed by Louise B. Price.

When We Dead Awake, by Ibsen, was produced at the German Theatre on Nov. 25, for the first time locally. Miss Diderich acted the insane heroine with force and imagination. Mr. Koppe interpreted the artist Rubek gloomily. Mrs. Schoenfeld Hanisch played Frau Rubek more easily.

Thanhouser has been chosen for the opening performance at the Metropolitan Opera House on Dec. 13. Stenck will sing the title role; Berta Morana, Elisabeth; Olive Fremstad, Venus; Walter Sponner, Wolfgram; Allen Hinkley, the landgrave; Mr. Hinchey, Ritzler. Heretofore, the advance sale has been gratifying.

The Russian dancers, Pavlova and Mordkin will return on Dec. 14 and 15, when a part of Coppelia will probably be given. Much satisfaction is expressed over this engagement.

Another Russian company, the Balalaika Orchestra, played yesterday and to-day at the Forrest Theatre. They interested audiences that grew more enthusiastic as the programme advanced. In sprightliness and in resonance the tonal effects are superlative. The crescendo and diminuendo are used with an ease and rapidity that give mobility and grace to the playing. The folk songs were especially characteristic.

Vaudeville and burlesque are well patronized. Eva Tanguay is at Keith's this week. The Serenaders at the Casino, Chester's at the McDaniel at the Broadway, and The Aviators at the Eleventh Street Opera House.

LETTER LIST.

WOMEN.

Anderson, Idah, Maude Atkinson, Florence Asher, Pearl E. Abbott, Sibyl Anderson, Laura Alberta.
BERRY, Sadie, Fanny Bradshaw, Marie Baxter, Betty Berry, Mrs. Chas. Barry, Miss A. M. Baxter, Iona Bright, Violet Brooks, Julia Blane.
Cheney, Gertrude, Winifred Carter, Clara S. Cusack, Kitty Chapin, Mrs. J. P. Clark, Marie B. Collins, Sadie Calhoun, Rose Oliver, Annette Collins.
De Mont, Gertrude, Emily Dodd, Dorothy Deschelle, Helen Drew, Irene Dorie, Emma Davis, Mrs. T. Douglas Florence Davis, Isabelle D'Armond, Mary B. Dean, Blaise De Wolf, Elmeralda, Edna, Marjorie English, Virginia Elwood.
Fisher, Chas. E., Mrs. Mae Francis, Marie French, Katherine Franchetti, Vera Finlay, Gillette, Viola, Florence Gear, Marie Gebhardt, Minnie M. Gordon, Florence T. Germane, Elsie Gibson, Edith Giroux, Lizzie Goode, "Gilly" Sisters.
Hill, Florence, Mrs. Jas. Hanilton, Phoebe Hines, Mrs. Jas. A. Herne, Mrs. H. Hart, Neva Harrison, Blanche Holt, George Hall, Mrs. Gene Hughes, Mrs. Francis H. Hyde, Grace Hopkins.
Irving, Isabella.
Kyle, Kitty, Eleanor Kent, Winifred King, Lester, Irene, Carolyn Lilla, Pauline Lord, Margaret Lawrence, Miss Lepora, May Lehey, Grace M. Leonard, Jennie Lee, Ruby Leslie, Morton, Dorothea, Irene Macdonald, Mrs. Ben S. Meers, Mrs. Geo. E. Murphy, Rosalyn Mandell, Louise Margaret, Blanche Moulton, Phila May, Florence Mack, Teresa D. Malloy, Roberta Meredith, Lillian Milton, Miss V. Moberly, Edna Macbeth, Jeanette Merton, Jean Marcel, Flor Morin, Ethel J. Merritt, Marie McKevitt.
Thomas, Kitty, Evelyn Newport.
O'Madigan, Isabel, Edith O'Brien, Myrtle Owens.
Perot, Peggy, Nan Parkhurst, Helen Pingree, Ruby Paige.
Quinlan, Gertrude.
Roche, Antoinette, Hattie Rempel, Helene Raymond, Myrtle E. Rojas, Dot Read, Bertha Bennett, Amy Roth, Maude Raymond.
Stevens, Josephine S., Evelyn Sinclair, Marion Shirley, Harriet Standon, May Sailor, Lottie Sherman, Elvia C. Seabrooke, Marie Stanwell, Margaret Sayre, Marguerite Superba, Della Stacy.
Thomas, Virginia, Gladys Turner, Virginia D. Truescott, Dorothy Turk.
Vokes, May.
Whitman, Marion, Frances Whitehouse, Julia Walcott, Lucy Wagner, George Ward, Frankie Wilson, Blanche Webster, Alice Wilson, Janet A. Walcott.

MEN.

Anderson, Harry, Percival Aymer, Jack A. Armstrong.
Beachberry, Jas., Elmer W. Brown, Joe C. Bloom, Stuart Barnes, Harrison Brockbank, Leo Boggess, Raymond L. Bond, Conrad Borden, Jas. Barrett, Clarence Bennett, Geo. F. Brown, Frank Beresford, Rich'd Buhler, Jas. A. Beall, O. B. Biddwell, Burns and Fulton, Lillian Blair, Cone, J. W., Wm. O. Crane, J. J. Cleary, Rich'd Clay, Geo. A. Cameron, B. M. O'Connell, A. Connamar, Harry Cowley, Jas. P. Clay, Kelcey Cochrane, J. P. O'Brien, W. W. Chamberlain, H. Webb Chamberlain, J. W. McConnell, Herbert Carr, Wm. Cressy, C. H. Carlton, C. B. Clark, E. L. Church.
De Lacey, Victor, Jos. C. Denton, Jos. E. Devoral, Sidney Drew, Jos. Dandy, Jos. Davetti, Louis F. Deane, Dugan, Fred D. Downs, Wm. O. De Witt, Chas. De Land.
Emerson, Gerald, Olym Evans, Thos. Emory, H. O. Ellis, Lawrence Ewart.
Fleming, Carroll, Harry C. Ford, Edw. H. Fell.
Glasgow, Augusta, Jas. F. Green, H. Griffiths, Rich'd. Gordon, Francis J. Gillen, R. L. Gilfen, Desmond Gallagher, Geo. S. Grennell, Geoffrey and Henderson.
Willard, L. G., Walter Huston, Jack Henry, Walter S. Hatt, Jas. Hagen, Albert Holt, Hiram Howatson, M. H. Harriman, Jas. A. Harris, Maxwell Harris, Sterling F. Hall, Dan'l Halifax, Bobby Harrington, Harry Hardy, G. Wilson Hummel, Howard Hall, C. A. Handyside, Howard and Campbell.
Irwin, Warren E., Jay Irving.
James, Grenville, J. Eugene Jerome.
Kilday, Frank, Wm. Kirby, Eugene Keith, Ben Kahn.
Lens, A. Francis, Wm. H. Loomis, W. Lamar, Rich. Lancaster, Frank E. Lynch, Sumner La Follette, Ralph F. Lewis, Lewis Lewy, Geo. Le Boir, Ray Lloyd.
Moore, John L., William D. Miles, Joe Mandelbaum, Lloyd Moore, James Malady, Pat Maher, George W. Mitchell, George L. Montserrat, Ollie Mack, Harry Mathews, Carlyle Moore, Raymond Manson, James Merrick, Charles F. Miller, F. P. McDonald, Angus McKennon, J. J. McDonald, A. McDonald, W. J. McCarthy, Melbourn McDowell, J. G. McFarland, McGrath and Page.
Nesto H. Craig, Harry Norman, George Neville, Harold Nelson.
Osbourn, Jefferson.
Palmer, Robert, Edw. Poland, Arthur N. Page, J. B. Prescott, Walter Poulter, Frederick Powell, Leigh Potter, G. F. Powell.
Roe, Arthur, C. B. Reno, H. Rawlinson, Edw. M. Royle, William L. Rayner, Edw. H. Rice, John M. Roche, Arthur Rigby, McKee Rankin, Staley, George C., Jack Storey, J. Scharding, Aug. J. Smith, George R. Snood, Eugene Snodford, Charles L. Seagren, Robert Strauss, Mortimer Snow, Mark E. Swan, Leroy Sumner, W. C. Smith.
Trier, George C., C. S. Taylor, Frank Tierney, S. R. Taylor, William L. Thorne, Otto Thebus, Albert M. Taylor.
Verdon, Carl.
Wedgwood, Clement, F. P. Weedon, Walter White, Ralph Whitehead, Eugene P. West, John Waters, Welmont Williams, George T. Welch, James M. Whidden, Pat White, Joseph Welch, Percy Winter, G. W. Wurzel.

REGISTERED MATTER.

James Carte, F. A. Demarest, Clara Paulet, M. B. Monlon, Frank Rowan, Franklin Whitehead, Ernest Franconi, Sidney McCurdy.

CORRESPONDENCE.

Received too late for classification.

ALABAMA.

TUSCALOOSA.—AUDITORIUM (C. F. Flinn): The Girl from Rector's Nov. 11; fair house. The Girl from U. S. A. 18 and 17 pleased moderate business. Polly of the Circus

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25.—ITEM: Girl from Rector's co. closed Nov. 12 at Columbus, Miss.

SELMMA.—ACADEMY (William Wilby): Human Hearts Nov. 25 to poor business. At the Mercy of Tibertus 29. The Man on the Box 3.—ITEM: Julien Ouchon, head waiter at the Academy of Music, deserves credit.

ARIZONA.

TUCSON.—OPERA HOUSE (M. Drachman): Arizona; fair co. and business. The City Nov. 28. The Blue Mouse 2.

CONNECTICUT.

NEW BRITAIN.—HUSWYLY LYONUM (T. J. Lynch): The Country Boy Nov. 25; very fine performance; highly appreciated by fair sized audience. Motion pictures in the afternoon. Constantine Crawford in the Forest 26, matinee and night, to light business; poor performance. The Arcadians 29 had very poor performance and received much applause from large audience. The Third Hall 30. The Three Twins 3.—KENEY (P. A. Mahon): Pictures and vaudeville 27-8 to immense business.

WILLIMANTIC.—LOONER OPERA HOUSE (John H. Gray): Miss Vesper in Constantine Crawford Nov. 26; supported by an effort; pleased small audience. Chinatown Trunk Mystery 29; packed house; well satisfied. Arrival of Kitty 30; clever actress well applauded by small audience; story night—FOLLY! All Nov. 29-30; attendance exceeded all expectations. Many turned away. The Final Settlement 3.

MIDDLETOWN.—MIDDLESEX (Henry Engel): My Man Nov. 30 gave satisfaction to a good-sized audience. Capacity houses greeted The Arcadians 30 and Seven Days 1. In The Arcadians Alice Remond, Ruth Thorne, and Gilbert Childs were noticeable.

WINSTED.—OPERA HOUSE (Harry Gale): Pictures gave excellent satisfaction to capacity Nov. 23-5.—SCENIC (M. J. Carroll): Some of the latest pictures and Low Loomis in illustrated song are pleasing very large houses.

DANBURY.—TAYLOR'S OPERA HOUSE (P. J. Martin): The Thief Nov. 24; capacity; capable co. Chinatown Trunk Mystery 30; authorities forbid production. Miss Vesper 2.

ILLINOIS.

CANTON.—OPERA HOUSE (J. W. Gonnell): The Gay Masqueraders Nov. 23. Buster Brown 1. The Lion and the Mouse 6. Grand-stark 7. The Man on the Box 13. California Girls 14. The Cow Punchers 20. Wizard of Wiseland 30.

GALESBURG.—AUDITORIUM (F. B. Powelson): Martin's U. T. O. co. Nov. 23. Pleased big house. The Lion and the Mouse 25. Pleased good house. Buster Brown 30. Margaret Hillman 2.

DELEVILLE.—DERTHICK'S OPERA HOUSE (Loop and Dyer): Miss Nobody from Marlton Nov. 22; excellent. To good house. Maxwell-Hall Stock co. 23-3 canceled. Old-Beld-Johnson racing pictures 30.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann): The Last Trail Nov. 23; good business and gave satisfaction. Seven Days 27; drew big house; thoroughly enjoyed. The Climax 14.

SPRINGFIELD.—K. P. OPERA HOUSE (P. R. Field): A Fair of Finks Nov. 24; large audience. Widow McCarty 30; big audience; failed to please. Lena Rivers 3. Damon's Colored Comedy co. 10.

URBANA.—ILLINOIS OPERA HOUSE (J. Earl Moor): Buster Brown 2; excellent co. to well pleased house. Under Southern Skies 3. Livery Man 18. California Girls 19. Margaret Hillman 29.

MORRISON.—AUDITORIUM (A. E. Lowis): The Lion and the Mouse Nov. 25; excellent satisfaction to very good business. The Candy Girl 3.

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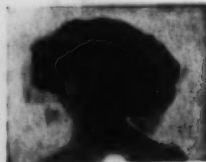
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